

MOTION PICTURE HERALD

Helurence Dept
17th Feb

ALLIED DIRECTORS:

Elect Trueman Rembusch

Ratify COMPO Plan

Attack "Stromboli"

Study Video Threat

In this issue —

THEATRE SALES

*CANDY BEST SELLERS
for 1949*

TV PICTURES FOR PAY
TO GET CHICAGO TEST

JOHNSTON OPENS TAX
FIGHT IN CONGRESS

REVIEWS (In Product Digest): THE ASTONISHED HEART, GUNMEN OF ABILENE, GUILTY BYSTANDER, CONSPIRATOR, UNMASKED. (In News Section): STROMBOLI, THE YELLOW CAB MAN

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FEBRUARY 18, 1950

Just Previewed in Hollywood!

There is only one way to describe it!

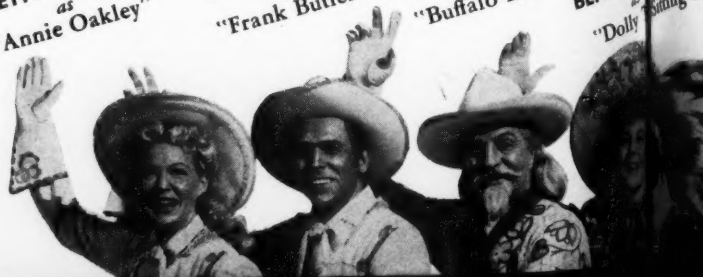
THE GREATEST MUSICAL OAK

BETTY HUTTON
as
"Annie Oakley"

HOWARD KEEL
as
"Frank Butler"

LOUIS CALHERN
as
"Buffalo Bill"

BENAY VENAROL N
as
"Dolly" Sitting B



M-G-M's
TECHNICOLOR

"ANNIE GET YOUR GUN"

WARTH!

M-G-M brings the famed
stage play to the screen!

"ANNIE GET YOUR GUN"

starring
BETTY HUTTON
HOWARD KEEL

with
LOUIS CALHERN • J. CARROL NAISH
EDWARD ARNOLD • KEENAN WYNN

Color by **TECHNICOLOR**

Screen Play by **Sidney Sheldon**
Based on the Musical Play with Music
and Lyrics by **IRVING BERLIN**

And book by
HERBERT FIELDS and DOROTHY FIELDS
Musical Numbers Staged by
ROBERT ALTON

Directed by
GEORGE SIDNEY

Produced by
ARTHUR FREED

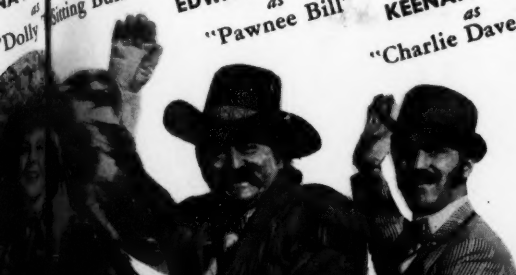
A Metro-Goldwyn-Mayer Picture

EDWARD ARNOLD
as
"Pawnee Bill"

KEENAN WYNN
as
"Charlie Davenport"

plus
11 **IRVING BERLIN**
SONG HITS
plus
CAST OF
THOUSANDS

J. CARROL NAISH
as
"Sitting Bull"



HELP AX THE TAX! TRAILER! PROTES
CARDS IN LOBBY! LET'S FIGHT!

NOW RADIO CITY MUSIC HALL!

KIRK DOUGLAS LAUREN BACALL

DORIS DAY HOAGY CARMICHAEL

"Young Man with a Horn"

WITH
JUANO HERNANDEZ
PRODUCED BY
JERRY WALD
DIRECTED BY
MICHAEL CURTIZ
SCREEN PLAY BY CARL FOREMAN
AND EDMUND H. NORTH
FROM THE NOVEL BY DOROTHY BAKER
MUSICAL DIRECTION BY RAY HEINDORF



HAVE YOU ORDERED YOUR TAX TRAILER FROM NATIONAL SCREEN?

NEXT WEEK NATIONWIDE!

HUMPHREY
BOGART
ELEANOR
PARKER

"CHAIN
LIGHTNING"

SCREEN'S FIRST STORY OF THE JET PILOTS!



WITH
RAYMOND MASSEY RICHARD WHORF
PRODUCED BY
ANTHONY VEILLER DIRECTED BY
STUART HEISLER
SCREEN PLAY BY LIAM O'BRIEN AND VINCENT EVANS
SUGGESTED BY A STORY BY J. REDMOND PRIOR



WARNER BROS.

"**1950 BUSINESS
WILL BE GOOD
FOR THOSE
WHO MAKE IT
GOOD**"

--- **20TH CENTURY-FOX**

*The slogan unanimously
endorsed by the Top
Theatre Ad Execs
at the recently
concluded
showmanship
meeting*

AND **20**
MAKES IT
VERY GOOD
WITH:

TWELVE O'CLOCK HIGH • PRINCE
OF FOXES • CHEAPER BY THE
DOZEN • DANCING IN THE DARK
MOTHER DIDN'T TELL ME • WHEN
WILLIE COMES MARCHING HOME
THREE CAME HOME • WHIRLPOOL
DAKOTA LIL • UNDER MY SKIN

CINECOLOR

WABASH AVENUE
TECHNICOLOR

HELP REPEAL THE
20% TAX ON
YOUR MOVIE TICKET!

There's No Business Like **20** Business!

CENTURY-FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 178, No. 7

February 18, 1950



FAD PHRASE

THE worst and most expensive word since "educational" is threatening to creep into the lingo of movieland through what some of the critics and pundits think is the discovery of an audience for "mature" pictures.

If any one with a desire for service to pure science, and in sufficient money, is about, let him surround a first class box office attraction and present it with a neat chaste statement in the press, on the billboards and the marquees with the announcement that it is a mature picture for mature minds.

There is more than a reasonable prospect that the "mature" theme will prove but a passing publicity flurry, breezed about in a convention speech and a few pieces in the papers. That would be fortunate. But it is to be remembered, now more than two decades ago when both the word and the policy expressed with much fanfare as "educational" had to be worn and hammered into meaninglessness before it ceased to impair the flow of a rapidly evolved new line of box office material. In the days of the John Held flappers one of "those dam educational" could empty a theatre faster than the acrobatic act on the end of a Jersey vaudeville show. The flapper's offspring has changed brassieres but not the mind.

No new audiences or levels of audience are going to be discovered by and for the screen, or any other art. It is, surely enough, a possibility yet that television may give the flightier, dumber strata a trifle more of a vote for a while, just as the nickelodeon did so long ago, but the effect will level out too fast to be a cultural invasion. As in journalism and the general art of publication, the newer opportunities are on the bottom.

As for "mature pictures," there is no doubt they could be made, and handsomely, too. But they could not make a living. Many of our most civilized and mature minded people find that a problem. It is their own fault and punishment for escaping the majority. It is probable that if in the metropolis of New York the whole audience of maturity could be assembled you'd not sell enough seats to pay the light bill at the Music Hall—and no Rockettes on the payroll either, mind you. They are not pertaining to maturity, anyway.

No picture tinged with "maturity" in the slightest can be recalled for a share in fame. None of the great pictures have had it because the great picture must serve the great public which can never mature. The other day a great showman, including himself in, named a casual catch list of the greatest pictures: "The Birth of a Nation," "Gone with the Wind" and "The Best Years of Our Lives." There was magnificent showmanship in all of them, and no more maturity of thought in any of them than could be found between the paper covers of a veranda edition novel.

Let's not have any "maturity pictures" crusades just now.

THE staid *New York Times*, which is said to have declared a program of purity in advertising, has been running some decidedly horizontal art under the title of "The Respectful Prostitute" in its amusement pages, whereas the highly emancipated *Daily News* of New York has found occasion to dust off some aspects of the pictorial copy. You can never tell. Meanwhile there is also a local New York

THAT TAX

The aggressive literature of the "Axe the Tax" campaign—that "war-time excise"—contains a bouquet of six most essential contentions that can do with endlessly repeated emphasis alike to public and tax makers, thus:

Q *The excise tax was raised from 10% to 20% in 1944 as an emergency war-time measure. Repeal was assured six months after the end of hostilities.*

Q *Moviegoers paid \$337,000,000 in movie taxes in 1949.*

Q *Income taxes decrease as the family increases; movie taxes become greater. (A family of four pays more than a childless couple.)*

Q *Movies are not a "luxury." Our government recognized them as a necessity and made provision for film showings on all battlefronts of the world as a stimulus to troop morale.*

Q *The movie tax strikes at the pocketbooks of those least able to pay—the white collar worker and those who labor in the lower income grades.*

Q *The movie tax, if not repealed now, may become a permanent part of our tax pattern—like the excises on liquor, cigarettes and gasoline.*

None of that can be said too firmly, too often about now.

rhubarb over some copy for the Roosevelt Theatre headed "Hey You With the Twelve-Year-Old Mind . . ." Protests for the industry have been made on that one by the Motion Picture Association. Objections to the twelve-year-old mind are not documented. It's a mind.

Q Motion picture arithmetic continues in robust condition. Incidental to reorganizations Paramount reports to the Securities and Exchange Commission, as "ordinary routine litigation incidental to business" a total of 94 private anti-trust suits against distributors, for a total sum of about \$322,000,000. It is of course a tribute to an industry to be sued for that kind of money as "routine." We may sell popcorn, but it's no peanut business.

Q *You will be remembering that Brotherhood Week, under the special attentions and auspices of the National Conference of Christians and Jews, is coming up, February 19-26. If any special urgings of support are needed it is suggested that you read page one of any metropolitan newspaper any morning—every morning. Real human brotherhood has only just been begun, here and there, now and then.*

—Terry Ramsaye

Letters to the Herald

Television Answer

TO THE EDITOR:

I have read with great interest the story in the trade press regarding the survey taken in Washington. *Motion Picture Daily's* caption read, "Capitol Survey Finds TV Cuts Attendance 72%."

I believe many exhibitors will be appalled by this article if they take it seriously. However, I would like to say, as the distributor of "Major Barbara" that I cannot quite agree with Charles Alldredge's analysis. If what he says is true, then on a recent engagement at the Du Pont theatre in Washington, beginning November 30, the dire results he talks about should have occurred, but didn't. As a matter of fact, the film played three weeks to solid, top notch business after it had been televised only four days before its opening. This may be verified by checking with the operators of the theatre.

Now if what Mr. Alldredge says were true, apparently there are no sets in Washington at all or, if there are a lot of sets, then the attendance by television set owners certainly has not dropped 72 per cent or anything like it because then, of course, attendance at this theatre would have been affected.

These are the incontrovertible facts. Prior to "Major Barbara," out of the seven pictures played at this theatre only two outgrossed it. One of them was "Lost Boundaries." After "Major Barbara" was shown, only one picture out of five grossed as much. The point is "Major Barbara" was televised and the pictures both prior to, and after, its showing were not.

I know this survey did not refer to televised motion pictures, but in view of the fact exhibitors are concerned over the effect of television, especially where a picture has been televised, I thought I would give you the facts. I have no control over the televising of "Major Barbara," inasmuch as these rights are controlled by the producer. I want you to know that, having been in distribution all my life, I do not favor selling pictures on television as I know exactly how exhibitors feel about it.

If exhibitors were to take Mr. Alldredge seriously, they would all rush out and sell their theatres as quickly as they could. Perhaps his survey is as accurate as the polls were on President Truman's chances of reelection.—**JACK ELLIS, President, Ellis Films, Inc., New York, N. Y.**

Readers of "Letters" are advised that this is the time to act on repeal of the Federal admission tax. Communicate immediately with your representatives in Congress and urge them to take action.

The Star System

TO THE EDITOR:

When I wrote my recent open letter to exhibitors anent the evils of the "star system" and its effect on quality of Hollywood pictures [Letters, November 12, 1949] I hardly expected a prominent player to provide a follow up.

However, in filing her recent suit against a major studio she divulged that she was to have received \$150,000 for the disputed picture — plus 10 per cent of its net earnings! She also was to have had approval of script, director and the leading man! Now since it is inconceivable that she would o.k. an actor who would cost less than \$100,000 (two of the men she approved get \$150,000) you can see what a load you start with when dealing with "names".

So, speaking as an independent, since a picture in the million dollar or less class must have gross rentals of at least double to pay back its original cost, this \$250,000 outlay becomes \$500,000 of earnings before the salaries of two players are paid back! (distribution charges, plus prints and advertising, cause this.) Quite a chunk of dough in these parlous times, when they warn us it is the kiss of death to spend much over \$500,000 on our picture over all!

Contrast this with Hedda Hopper's statement that Richard Todd in the English-made Warner picture, "The Hasty Heart," received less than \$80 per week for the top performance of the picture, and you can begin to realize why the English can put so much more time and quality into one of their better pictures.

All I know personally is that while in the midwest doing second unit work on an "A" picture, I stepped into one of my employer's 1,400-seat houses on two successive evenings while it was playing the above-mentioned young lady in a well-produced major picture and saw 40-odd people in the audience one night and 30-odd the second! I have no knowledge of what playing time the picture had received in that section before, but

even a third or fourth run should draw better if it is the star's name that draws the public and not, as I contend, an excellent story.

Do I begin to make a little sense in the producers' behalf? Or am I just a "Voice in the Wind"? — **BART CARRE, Production Manager, North Hollywood, Calif.**

Less "Bang-Bangs"

TO THE EDITOR:

Too much stress is being laid on violence in pictures. Some action is desirable, but we could do with more drama devoid of bang-bangs.—**Hampton, Va., Exhibitor.**

For Human Interest

TO THE EDITOR:

Keep campaigning for more pictures with human interest and less of the murder pictures and so-called costume pictures.—**Scotland Neck, N. C., Exhibitor.**

Less Music

TO THE EDITOR:

Many of the features have such a loud musical background that it is difficult to get the talking. Lighten up on the musical background while dialogue is going on.—**JERRY THAYER, Raymond Theatre, Raymond, N. H.**

British Films

TO THE EDITOR:

British pictures definitely force them out of the theatre. People get right up and leave.

Also: I'm for less murder films and more down-to-earth small town pictures.—**Hope, N. D., Exhibitor.**

Control Cycles

TO THE EDITOR:

Rather than all the major producers creating cycles by doing too many of the same stories or picture types, e.g., sea yarns, gangster, psychological, etc., have some control where exhibition will not suffer apathy at the box office with agreements for not more than three pictures to be released of the same kind. The Western pictures are being done to death at the moment. Take a poll of theatre men on stories, stars, etc., for production values that will have audience appeal.—**Berkeley, Calif., Exhibitor.**

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People in The News

JOHN G. CANTY, First Secretary and Consul for the U. S. State Department at Berne, Switzerland, has been appointed representative in Italy for the Motion Picture Association of America's International Division. He will assume his new duties in Rome March 1.

FOLKE BJORKHOLD, sales manager and production adviser for Kungsfilm AB, a Swedish film production company, has been appointed United Artists' manager in Sweden, succeeding HAROLD ASTROM, retired.

WILLIAM TOUMEY, formerly of Eagle Lion has been engaged as assistant to JOCK LAWRENCE, newly-appointed vice-president of advertising and publicity for Samuel Goldwyn Productions.

ERIC GOODHEAD, formerly with the agency firm of Linnitt and Dunfee, London, has been appointed managing director of Artistes Alliance, Ltd., the British film producing company recently organized by HERBERT WILCOX, ANNA NEAGLE and MICHAEL WILDING.

WILLIAM PRIORI, for many years connected with the film and drama department of the defunct New York Sun, has joined MGM for a campaign assignment on "Annie, Get Your Gun."

JOSEPH HOLTON, formerly of the Twentieth Century-Fox home office talent department, has joined the Kenneth Later Agency, New York, and will be in charge of motion picture and television casting.

RALPH S. BROMHEAD has resigned as a director and general manager of Eagle Lion in London.

JAMES NAIRN, publicity director for Famous Players Canadian at Toronto, has been named to the publicity committee of the Dollar-Sterling Trade Board, which encourages the sale of United Kingdom goods in Canada.

ROBERT W. GREER, business agent of Local No. 386, Motion Picture Operators, Columbus, Ohio, has been elected president of the Columbus Federation of Labor.

FRANCIS HARLEY, Twentieth Century-Fox International vice-president, arrived in New York last week from Europe on the *Ile de France*.

GEORGE WELTNER, Paramount International vice-president, has left for a tour of Latin America and is expected to return in March.

CARL CLAUSEN, supervisor of Paramount home office advertising budgets, has also been appointed comptroller and office manager of the department, under the direction of MAX E. YOUNGSTEIN, director of national advertising and publicity for the company.

BENJAMIN H. SERKOWICH of the B. H. Serkowich Company, has been engaged by Universal-International for special promotions on "Francis." He will work on New York and other key city openings.

LOUIS REEVES, formerly a salesman in United Artists' office in Leeds, England, has been promoted to branch manager of the Manchester office.

SAMUEL SEIDELMAN, Eagle Lion's foreign manager, will leave New York this weekend for a five-week business tour of Latin America.

BROTHERHOOD WEEK

EXHIBITORS this week were reminded again of the importance of intensifying their effort for Brotherhood Week which will be sponsored by the industry February 19-26. In conjunction with the project, which is sponsored by the National Conference of Christians and Jews, the operators of theatres throughout the country have been urged to step up the membership campaign for the Conference. Each exhibitor has been asked to bring in a minimum of 10 new members at \$1 per person.

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This week in pictures



FIRST REGIONAL MEETING, for the Allied unit at Madison, Wisconsin. Seated are Mr. and Mrs. John O'Connor, of Platteville; and Mr. and Mrs. Floyd Albert, Mount Horeb. Standing: Mr. and Mrs. Harold Callaway, LaFarge; and Mr. and Mrs. Ervin E. Morris, of Muscoda.



ON THE SET of Paramount's "My Friend Irma Goes West," Mr. and Mrs. Chris Lampros are photographed with actor John Lund, right. Mr. Lampros is operator of the Capitol and Colonial theatres at Farrell, Pa.

DEAL, left. Steve Broidy, left, president of Allied Artists and Monogram, and Kenneth K. Hirose, president of the Shochiku Corporation, at the signing of the five year contract whereby the latter will distribute Monogram-Allied Artists product in Japan. See page 34.



NAT NATHANSON has succeeded the late Edward Schnitzer as United Artists' Canadian and eastern sales manager. He had been Chicago branch manager. Mr. Schnitzer died Feb. 2.



ON VACATION, in Mexico. At Alameda Park, Mexico City are Mr. and Mrs. Jim Shanklin, of Ronceverte, West Virginia. Mr. Shanklin operates the Greenbrier at Charleston and the Lewis Theatre in Lewisburg, in his state, and is a director in TOA.



FRIENDS. John H. Stembler, right, Georgia Theatre Company executive, is shown above dining the other day in Atlanta with his college friend, Representative George Smathers, of Miami, who has challenged Florida Senator Claude Pepper in the coming primary. With them are Mrs. Stembler, left, and Mrs. Smathers.



By the Herald



A FIRST RUN CONTRACT FOR A NEW THEATRE. Eagle Lion obtained it through Fred Rhors, seated, left, at the offices in Washington of the Sam Roth Enterprises. With him is Mr. Roth, whose Plaza Theatre will open shortly in that city. Standing are Al Sherman, the circuit's public relations adviser; Morris Fradin, Mr. Roth's executive assistant; John Broumas, general manager; and Harry Roth, executive vice-president.

ANNOUNCING the latest Twentieth Century-Fox endeavor to bring back the lost motion picture audiences and reach those who do not go to the movies regularly. Spyros Skouras, company president, as he broke the news at the New York office Monday of the huge exhibitors' showmanship meeting in Chicago, March 8. See page 28.



ALFRED CROWN has taken charge of world wide sales for Samuel Goldwyn Productions. He is a vice-president and had been in charge of foreign sales.



WORLD PREMIERE of Noel Coward's "The Astonished Heart" at the Park Avenue Theatre, New York. In order: Jeff Livingston, Universal-International Rank division advertising chief; station WJZ interviewer Allen Prescott; Mr. Coward; actor Rex Harrison; and the theatre's director, Robert Ungerfeld. The premiere was a benefit for the Mary MacArthur Memorial Fund of the National Foundation for Infantile Paralysis.



MEETING, in Springfield, Illinois. At the United Theatre Owners of Illinois convention are: Herman Levy, TOA general counsel; Leon Bamberger, RKO sales promotion manager; Robert J. O'Donnell, Variety International chief barker; Gael Sullivan, TOA executive director; Herbert Wilcoxon, Paramount star; Edward Zorn, reelected UTO president, and Claude Mundo, Independent Theatre Owners of Arkansas board chairman.



THOSE KIDS AGAIN! Clifton Webb runs into his usual difficulties with moppets in one of the hilarious scenes from "Cheaper By the Dozen," 20th Century-Fox's Technicolor gift to showmen in April.

A PIPPIN! Betty Grable, right, gives out with an apple routine as her Easter present to exhibitors over the nation. It's "Wabash Avenue" in Technicolor and Betty's at her peak along with co-stars Victor Mature and Phil Harris.



NEW STAR! Micheline Prele, France's gift to American movie-goers, makes her dramatic debut in "Under My Skin" opposite John Garfield. The 20th Century-Fox picture based on Ernest Hemingway's "My Old Man" is released in March.



YES, DOCTOR! Dorothy McGuire and William Lundigan co-star in "Mother Didn't Tell Me" the riotous domestic comedy for which 20th Century-Fox is offering \$7,500 in prizes for the best campaigns.



CUTE? Susan Hayward, right, goes western in "Rawhide," 20th Century-Fox's new outdoor thriller, which co-stars Tyrone Power. The company is currently on location at Lone Pine, California.

(Advertisement)

ALLIED RATIFIES COMPO AND ELECTS REMBUSCH

Board Decides to Appear at FCC Hearing to Ask Television Channels

Washington Bureau

Action on a score of industry hot potatoes, ranging from competitive bidding to erring stars, filled the mid-winter board meeting of Allied States Association at the Statler Hotel here last week.

In two crowded days, the 19 Allied directors took these major steps:

Ratified the Council of Motion Picture Organizations.

Plunged into the theatre television controversy.

Elected new officers, headed by Trueman T. Rembusch as president.

Urged a nationwide exhibitor boycott of RKO's "Stromboli."

Shook a warning finger at distributors' competitive bidding practices.

Announced plans for a national drive-in convention at Kansas City in May.

Appointing Mr. Rembusch as delegate to the Council of Motion Picture Organizations and Nathan Yamins as alternate, the board declared that its ratification was subject to the reservations laid down at the Minneapolis convention, that Allied's participation be limited to one year, with a renewal having to go back to the board, and that any changes in COMPO's financing and organization must be approved by Allied before it is bound by the new setup.

"Allied is only bound to the plan laid down at the Washington meeting of COMPO," Abram F. Myers, general counsel, said.

Mr. Rembusch, who has already started serving his one-year term as Allied president, probably will be elected for a second, since that has been the custom in recent years. Elected along with him at the board meeting are Charles Niles, treasurer; Irving Dollinger, secretary, and Stanley B. Kane, recording secretary.

To Seek Five Channels For Theatre Television

The Board, following recommendations of a committee headed by Mr. Rembusch, decided to appear at the forthcoming Federal Communications Commission hearings, seeking channels for theatre television. Allied will seek five channels in the VHF range now used by broadcasters, since the Rembusch report declared that use of the UHF or microwave bands would entail equipment too costly for the average rural or suburban theatre. The report blasted rumored plans of the majors and Theatre Owners of America to ask the FCC for microwaves.



THE SCENE, as the Allied board of directors met in Washington to discuss subjects agitating the industry and to elect Trueman Rembusch president.

Radio counsel and engineering assistance probably will be retained to help Allied prepare its presentation.

On the first day of the meeting, the board called on Allied members not to play "Stromboli" because of the "public reaction" to star Ingrid Bergman. On the second day, the members decided to broaden this: the board asked all exhibitors, both Allied and non-Allied, not to book the film and demanded that RKO withdraw the film and stop "the meretricious advertising campaign."

A strongly-worded resolution declared that the conduct of Miss Bergman and director Roberto Rossellini "has outraged the moral sense and conscience of the people of America and of the world." It said RKO was using a "sensational and debased advertising campaign knowingly calculated and designed to take greedy and reprehensible advantage of shamefully immoral conduct." The resolution held out the threat that a similar policy should be followed with "all pictures produced or released under similar circumstances."

Cites Reason for Revival Of Finneran Plan

In his annual report, Mr. Myers cited the Bergman affair as reason for revival of Allied's Finneran Plan, shelved by the Chicago all-industry meeting. He suggested that the industry's "big brass dust off the Finneran Plan and take another look at it. If they still find it unworkable, let them produce a better one dedicated to the same end." Mr. Rembusch will bring this up at the next COMPO meeting.

Creation of a committee to approach distributors on using a "simple and inexpensive form" of commercial arbitration for clearance and license disputes was put on the board's agenda at the instance of several Allied territories. Moreover, Mr. Myers said, this item was not taken up by the board due to lack of time.



SPEAKER, O. F. Sullivan rises to give his point of view.

The board members raised the possibility of asking the Justice Department at some future date to move against distributors' competitive bidding practices, taking action under the anti-discrimination clauses in the various Paramount case decrees. They ordered all units to gather information about actual bidding practices in their territories, and to forward this to the next board meeting for possible action.

In his report, Mr. Myers attacked the current uses of competitive bidding. He denied that any current court decisions required its use in every situation where two exhibitors want the same picture; instead, he maintained, competitive bidding was intended solely as a weapon to be used by the independent exhibitor against the affiliated theatres and large circuits.

Mr. Myers said in many cases competi-

(Continued on following page)

ALLIED MEET

(Continued from page 13)

tive bidding amounted "almost to extortion," and was being used to favor old customers. He charged favored customers were given information on their competitors' bids, so they could outbid them.

"Competitive bidding is merely a weapon by which an independent exhibitor may battle for a place in the sun," the report asserted. "Independent exhibitors should resist to the utmost all efforts by the distributors to use competitive bidding as a means of pitting one independent against another, or to disrupt harmonious competitive situations merely as a means of increasing film rentals."

Anti-Discrimination Clause Is Hailed by Myers

Mr. Myers hailed the anti-discrimination clause as a "pillar of strength" for the independents, and said the words "without discrimination" would become more important with time.

The drive-in convention, which will feature an equipment display, will highlight Allied's campaign to organize the outdoor theatre field. Both Allied members and non-members will be invited. The meeting will be followed by regional conventions, some of which—in Texas, Iowa and Nebraska—have already been scheduled.

The board also:

Selected Memphis as the site of the spring board meeting in May, and scheduled the 1950 convention for the Hotel William Penn in Pittsburgh October 2, 3 and 4. A board meeting will precede it on September 30 and October 1.

Directed Mr. Myers to urge the distributors not to make their film available for television in general and for Phonevision in particular.

Instructed Col. H. A. Cole's committee on forced percentage playing to see how the general sales managers of the distributors would react to a proposal to extend flat fee rentals to more theatres.

Asked all territories to send in immediately information on how much the box office has dropped, if possible in time for presentation to the House Ways and Means Committee as an argument for tax repeal—early reports showed a 26 per cent drop in Maryland and "very serious" declines in eastern Pennsylvania.

New Anti-Trust Library Will Be Established

Decided to set up an anti-trust library, probably in Washington, where a staff lawyer would analyze and coordinate all briefs and decisions in film cases all over the country, making this information available to attorneys for Allied members or other independents involved in anti-trust litigation with the distributors or circuits.

Suggested contacting the distributors on using non-local checkers entirely.

Voted against appointing a vice-president and recreating an executive committee.

Said that if COMPO doesn't undertake

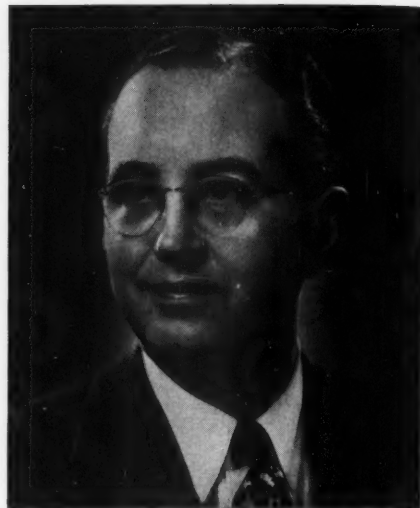
REMBUSCH A CRUSADING SON OF A CRUSADING FATHER

Trueman T. Rembusch, the newly-elected president of Allied States Association, has been described as "the crusading son of a crusading father." Frank J. Rembusch, his father, was a fighting leader in several exhibitor organizations that preceded Allied, and was among the first to seek redress through anti-trust litigation until his health failed in 1929.

Trueman Rembusch inherited the operation of a circuit of five Indiana theatres, all that was left of a circuit once numbering 33 houses. Even in his early 'teens, Mr. Rembusch learned to operate projectors, and after he left Notre Dame University installed sound equipment in his theatres. Today, his hobby remains that of electronics.

After taking over the theatre operations from his father, Mr. Rembusch concentrated on building up the circuit and joining Indiana's exhibitor organization. At the next convention, he was elected director, a post he has held for some 20 years, and in 1945 was named to the presidency. He still heads the Associated Theatre Owners of Indiana.

Mr. Rembusch has brought into the Indiana group a model system of servicing members on their theatre problems. Meanwhile, his own enterprise has been expanded to 13



TRUEMAN T. REMBUSCH

theatres, a drive-in, two radio stations and a large amount of real estate.

His philosophy for a thriving film industry: Good public relations in all communities.

surveys of the public's preference in films, similar to last year's Rembusch survey, Allied would make another check. "The information should come from exhibitors," Mr. Myers said. "Their voice must be heard in Hollywood."

The tone of Mr. Myers' annual report was jubilant, patting Allied on the back for its victory in the Paramount decree, its campaign against 20th Century-Fox's plan for increased rentals, and for general growth and vitality. "Now," he declared, "the independent exhibitors, armed with an efficient bulletin service, and with leaders alert to every danger, can hold their own in any publicity campaign and even carry the fight into the opposition's camp."

Mr. Myers also noted that "with films no longer moving in fixed channels, the distributors are beginning to revive the lost art of

salesmanship." He said the independent exhibitors were receiving more consideration than in many years, "and the end is not in sight."

The report cautioned Allied members not to let up now that victory was in sight. Until the complete millennium has arrived, the Allied counsel said, the independent exhibitors would still need leaders and organization.

The report of the Rembusch committee on theatre television termed Phonevision "the greatest threat to exhibition conceived to date." The only weakness, it noted, was the lack of sufficient telephone circuits. It pointed out this might limit the possible revenue to film producers making their films available for Phonevision, and that the question resolved to whether producers would risk losing first run and some subsequent run revenue. Producers are enough interested, the report said, to a point "where top reissues may be supplied for the test run."

O. F. Sullivan, president of Allied Theatre Owners of Kansas and Missouri, was named chairman of the outdoor theatre committee. He replaces Sidney E. Samuelson. Other members of the committee are Mrs. Ethel Miles, John Wolfberg, Rube Shor and Charles Niles. The new Caravan Committee consists of Mr. Rembusch, Col. Cole, Mr. Niles, and Mr. Samuelson. Mr. Rembusch has been chairman and will probably be re-named chairman by the members of the committee.

MYERS SPORTS A NEW CADILLAC—ALLIED GIFT

Abram F. Myers is cutting quite a figure around Washington these days. He's sporting a new fawn colored Cadillac with red leather seats. The automobile was presented to him by Allied States Association, of which he is chairman and general counsel, for his 21 years' service to the organization. It was selected by Mrs. Myers.

JOHNSTON SOUNDS CALL TO ARMS IN TAX FIGHT

Tells House Group End of War Levies in Public Interest Nationally

The gong for the main event in the tax fight sounded this week.

Girding for battle for the past month, the industry officially locked horns with the 20 per cent Federal excise tax on admissions as the House Ways and Means Committee started calling its first witnesses Wednesday against the wartime levy.

Eric Johnston, president of the Motion Picture Association of America, and vice-chairman of the National Committee to Repeal the Wartime Taxes, for which he was speaking, appeared Wednesday.

Mr. Johnston made a strong case for the end of the levy, stating at the outset that "I believe that the repeal of these taxes is in the national public interest. There's a unanimity of opinion in this country for repeal that is tantamount to an informal national agreement." To give proof of this "agreement" Mr. Johnston cited the policies of labor, business and political groups who have already called for the repeal of excise taxes.

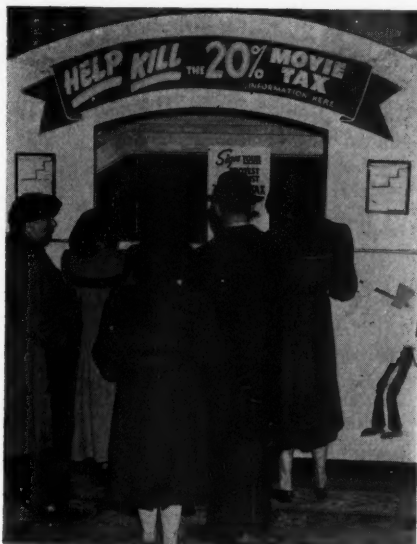
The MPAA head stressed he was aware of the "terrific problem" facing the Government in replacing the revenue derived from these excise levies. However, he added, "we who are responsible for these businesses have come to the alarming conclusion that unless Congress repeals these excises in this session, they will become so imbedded in our peacetime revenue structure as to defy removal in the future."

Mr. Johnston also saw the continuance of the taxes as "serious road-blocks to the increase of production and employment—not only in the industries affected but in all business." All his testimony, he said, was built not so much around the condition brought about in the film industry as a result of the excises, but rather on the fact that the entire economy was affected, and as part of this economy, so was the film industry. His appeal was based on a plea for repeal of all war-time taxes.

Sees War Taxes Drastic Government Intrusion

Said he: "I believe the continuance of war-time taxes in peace-time constitutes a drastic intrusion of Government into the regulation of business inconsistent with a free enterprise system." He added that the levies "restrained the American consumer and discouraged him in spending his dollars for this product or that service."

Mr. Johnston concluded his testimony with the demand for "nothing short of outright repeal. . . . We have no compromise to



Patrons of Loew's Gates theatre, Brooklyn, N. Y., line up to sign cards protesting the 20 per cent admissions tax. Manager Ed Burke had a special booth and display constructed for the campaign.

suggest, no trades to offer. We believe that our stockholders, our workers and our customers ought to know whether they are to consider themselves second-class citizens in second-class industries."

Cites Films Place as Medium of Expression

When Mr. Johnston finished his prepared statement Representative Cecil R. King of California opportunely asked him to "expand on these views" and with newsreel cameras grinding he made a strong appeal on the film taxes. The MPAA president emphasized that the motion picture was the only form of diversion within the reach of millions of families, especially in the "modest income group." He pointed out also that the screen was a medium of expression and information like newspapers and magazines, and should not be taxed any more than these media. He also emphasized the role of American films abroad.

Thursday, Abram F. Myers, chairman of the taxation and legislation committee of the Council of Motion Picture Organizations and chairman and general counsel of Allied States Association, and Gael Sullivan, executive director of the Theatre Owners of America, were to tell the House group how the tax is unjust, discriminatory and evil. Supported by a brief-case full of documentary evidence and public opinion as aroused by COMPO's anti-tax drive, the industry representatives were to demand repeal of the Federal excise.

Meanwhile, members of the tax committee reported that the campaign was receiving

all-out support from the industry and was producing "astonishing results."

One committee member said: "The avalanche of telegrams, letters and petitions pouring in on the Senators and Representatives is absolutely unbelievable," and quoted Mr. Johnston as saying he felt COMPO's tax committee was doing the greatest organizational job he had ever seen.

Executives Are Contacting Congressmen in Capital

Another thing that is helping the industry's cause is the way prominent distributors and exhibitors have been arriving in Washington to contact personally, their Congressmen, the spokesman said.

Following a meeting of the tax group in Washington Tuesday, Mr. Myers said the campaign had met with a "prairie fire" response with support coming from the public and the industry in "virtually every theatre and community in the nation." The response had been so great, he said, that the initial printing of 20,000,000 petitions was exhausted and a reorder had been placed.

To keep the campaign in full swing National Screen Scervice has shipped to its Hollywood, Chicago, Dallas, New York and Washington exchanges a second "Kill the Tax" trailer, which is 65 feet long as compared with the 50-foot length of the first tax trailer.

Continuing its efforts to enlist all possible aid in the anti-tax drive, the Independent Theatre Owners Association of New York has received pledges of "unqualified support" from 12 more Congressmen, a total of 27 who have responded favorably to the organization's urgings.

For its campaign Fox West Coast Theatres is asking those in the audience favoring tax repeal to stand up. Practically everyone does. A photo is taken and mailed to Congressmen.

Film Ads in New York Carry Tax Message

New York newspaper advertising was also employed this week to carry the anti-tax message to the public. Several film companies and theatres, advertising their films on the theatrical pages carried copy urging the public's support. Twentieth Century-Fox, announcing the premiere of "Three Came Home," the Roxy and the Paramount theatres were among those which carried the tax message in their ads.

The Rivoli theatre on Broadway is employing a contest to whip up public interest in the fight. According to Montague Salmon, director of the theatre, the house is holding an essay contest on: "Why the 20 Per Cent Tax on Movie Admissions Should be Removed." The author on the winning essay of 100 words or less, submitted by February 28, will receive a \$25 Savings Bond.

PHONEVISION IS NEW "THREAT"

Television via Phones to Home Gets Experiment Approval from FCC

Phonevision—the transmission of film features or other entertainment over telephone circuits on specific order of television receiving set owners—moved beyond the dream stage last week as the Federal Communications Commission authorized the Zenith Radio Corp., to conduct a 90-day test in 300 Chicago homes, and when Allied States Association's television committee called the new medium "the greatest threat to exhibition conceived to date."

Through the use of Phonevision the set owner would order a certain film feature, for example, to be shown on his set, for which he would pay \$1. The film, then, would be transmitted directly to his home.

First Refused Plea

In December, the FCC refused the Zenith application for such a test, with the explanation that it would be necessary to conduct exhaustive hearings on the matter. Later, however, FCC changed its ruling after Zenith insisted the hearings would carry more weight and be of more value if an experiment were conducted first. In granting permission, the FCC said its action should in no way be interpreted as approving Phonevision, or even a possible authorization on a regular basis. Its purpose, the FCC said, was merely to try and establish "whether the public will accept the principle of pay-as-you-see television."

In Chicago, E. F. McDonald, Zenith president, said the experiment would enable the company to find out the answer to a question which "for years has concerned both the motion picture and television industries: 'Will the public pay for good movies shown via television in their own homes; and more specifically, how frequently will they pay \$1 per feature for such movie service?'"

Mr. McDonald said 90 first run pictures would be shown in the 90-day period, though no starting date has been set as yet. He would not reveal from what producers he would get product. A contract for the test has been signed by Zenith with the Illinois Bell Telephone Company.

Rembusch Sees Weakness

In Washington, where the Allied board was meeting last week, the television committee, through its head, Trueman Rembusch, said the weakness in the new system was the lack of sufficient telephone circuits. Mr. Rembusch said, however, that there was a question in view of the limited number of lines whether the revenue going to the film producer would be sufficient to make up for

the fact that the film would almost certainly be excluded from all first and some subsequent run theatres.

Mr. Rembusch said he was convinced Zenith had interested film producers to the point where "top reissues may be supplied for the test run" in the Chicago area. The Rembusch report also attacked a reported plan by Theatre Owners of America to seek theatre micro-wave television frequencies. Mr. Rembusch declared that micro-wave transmission required too much equipment and was economically infeasible for smaller theatres. "Micro-wave for theatre TV would mean a TV monopoly for the large affiliated theatres," he said.

The Zenith plan, which will cost \$500,000, will work in this way: the 300 family units will be selected from a wide range of residents; they will be supplied with sets; reception of the picture will be available only to these 300 families; every day for 90 days, a different full-length feature will be broadcast; "If the members of any 'test' family wish to 'go to the movies at home' on any night, they will simply dial their Phonevision operator and have their sets 'tuned in'."

Mr. McDonald said, "I should like to emphasize that Zenith has no intention of going into the entertainment business, now or in the future, except for the making of this test. It is our business to supply the tools with which the motion picture industry can become a major part of its new competitor, television."

Paramount Gulf New Name For Richards Circuit

The corporate name of Paramount Richards Theatres, Inc., New Orleans, La., has been changed by amendment to the company's charter, and will be known in the future as Paramount Gulf Theatres, Inc., according to announcement by Norman L. Carter, president. The firm, which operates the Saenger, Tudor and Globe theatres in New Orleans, have operations in 19 cities in five states. In association with the Maison Blanche Company, it also operates radio station WSMB in New Orleans.

End Warner Kaye Contract

In a joint statement, Jack L. Warner, vice-president in charge of production for Warner Bros. pictures, and Danny Kaye, last week announced the amicable termination of a film contract calling for Kaye to star in five pictures during a period of five years. The contract also included the services of Sylvia Fine (Mrs. Kaye), as a writer of music and lyrics and as assistant producer for each picture. The first picture in which Kaye starred for Warner Bros. was "The Inspector General," recently released.

See COMPO As Closer to Completion

The aims of the all-industry Council of Motion Picture Organizations were seen moving closer to realization this week as two more of the country's larger exhibitor groups voted approval, and a third indicated that some action would be taken early in March. In addition, an individual company, United Artists, also signified its intention of supporting the group.

In Washington last Friday, the Allied States Association's board of directors, convening for its two-day mid-winter meeting, ratified its participation in the Council with certain reservations; in New York, the Independent Theatre Owners Association last Friday, unanimously approved its participation in COMPO, and at its recent meeting in Washington, the Theatre Owners of America executive committee decided to take up the subject of ratification at its next meeting March 1 and 2.

Abram F. Myers, general counsel for Allied, said that the board felt in approving the Council, it must be bound by the financing and organizational arrangements as laid down at the recent COMPO meeting.

United Artists will join COMPO as an industry member rather than a charter member, Paul N. Lazarus, Jr., executive assistant to Gradwell Sears, said Wednesday. The company will contribute financially to the organization, using a formula which will reflect the terms of its distribution contracts with independent producers.

Para. Films 65% Drama

Approximately 65 per cent of the Paramount releases set for 1950 can be classified as drama and the remainder musical and comedy productions, Henry Ginsberg, head of studio operations and vice-president, said in New York prior to his return Tuesday to Hollywood. He added that the company's completed and near-completed films were aimed at every type of audience and covered a wide variety of subjects.

Mr. Ginsberg said the films that fall into the comedy and musical category are "Dear Wife," "Fancy Pants" with Bob Hope, in Technicolor; "Let's Dance" in Technicolor with Betty Hutton and Fred Astaire; "Riding High" with Bing Crosby; "Mr. Music," also with Crosby and "My Friend Irma Goes West."

Pictures in the drama department, and Hal Wallis and Pine and Thomas films, are "Samson and Delilah," "Captain Carey, U. S. A.," "Copper Canyon," "No Man of Her Own," "Appointment with Danger," "The Furies," "Paid in Full," "September Affair," "Captain China," "The Eagle and the Hawk" and "The Lawless."



FROM "THE HANDBOOK OF THE WEST" "OUTRIDERS":

Fast-riding daredevils of the West who accompanied caravans crossing the wilderness. They traveled alone at some distance from the wagon trains to fight off savage Indians or bandits, and to warn of attack. They were young pioneers who knew no fear.



GO WEST THE M-G-M WAY! "THE OUTRIDERS"

It's the Great Magazine Serial!
It's TECHNICOLOR!
It's Spectacular!
It's M-G-M's Mighty Romance!
It's a SUPER-WESTERN!



TRADE SHOWS
"THE OUTRIDERS"
MARCH 3RD

CITY	PLACE	ADDRESS	TIME	CITY	PLACE	ADDRESS	TIME
ALBANY	20th-Fox Screen Room	1052 Broadway	3/3 2 P.M.	MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	3/3 1:30 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	3/3 2 P.M.	MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	3/3 2 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	3/3 2 P.M.	NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	3/3 2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	3/3 2 P.M.	NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	3/3 1:30 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	3/3 1:30 P.M.	NEW YORK - N. J.	M-G-M Screen Room	630 Ninth Avenue	3/3 3:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	3/3 1:30 P.M.	OKLAHOMA CITY	20th-Fox Screen Room	19 North Lee Street	3/3 1 P.M.
CINCINNATI	RKO Palace Bldg. Sc. Rm.	16 East Sixth Street	3/3 8 P.M.	PHILADELPHIA	20th-Fox Screen Room	1502 Davenport St.	3/3 1 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Ave.	3/3 1 P.M.	PORTLAND	M-G-M Screen Room	1623 Summer Street	3/3 11 A.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	3/3 2:30 P.M.	PITTSBURGH	M-G-M Screen Room	1947 N. W. Kearney St.	3/3 2 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	3/3 1 P.M.	PORTLAND	B. F. Shearer Screen Rm.	3143 Olive Street	3/3 1 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	3/3 1 P.M.	ST. LOUIS	S'Renco Art Theatre	216 E. First St., So.	3/3 1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	3/3 1:30 P.M.	SALT LAKE CITY	20th-Fox Screen Room	245 Hyde Street	3/3 1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois St.	3/3 1 P.M.	SEATTLE	Jewel Box Preview Thea.	2318 Second Ave.	3/3 1 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	3/3 1:30 P.M.	WASHINGTON	20th-Fox Screen Room	932 New Jersey, N. W.	3/3 2 P.M.
LOS ANGELES	20th-Fox Screen Room	2019 S. Vermont Ave.	3/3 10:30 A.M.				
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	3/3 10 A.M.				

M-G-M presents "THE OUTRIDERS" Starring JOEL MCCREA • with ARLENE DAHL • BARRY SULLIVAN • CLAUDE JARMAN, JR. JAMES WHITMORE • RAMON NOVARRO • Color by TECHNICOLOR • Story and Screen Play by Irving Ravetch • Directed by ROY ROWLAND • Produced by RICHARD GOLDSTONE • A Metro-Goldwyn-Mayer Picture

Help Ax The Tax! Trailer! Protest-Cards In Lobby! Let's Fight!

RENTS PARALLEL GROSS IN SALES TERRITORIES

Analysis of Rentals Shows New York, Chicago Lead in Both Categories

The percentage of film rentals from the 31 exchange areas closely parallels the public's expenditures at the box office in those territories. This is revealed in an analysis of the tables of rental returns employed by the major films companies, and compared with entertainment spending for the same centers.

The New York and Chicago exchange areas, with their greatest concentration of motion picture theatres, hold down the one and two positions both in the percentage of returns from rentals and in the amount the public in those areas spends for its entertainment. (See Motion Picture Herald, January 21.)

23 Territories Hold About Same Proportion

Of the remaining film territories 23 of them show that their rentals for motion picture product are in about the same proportion as the customers' admissions to theatres. Only in the remaining six is there any noticeable variation between the rentals and grosses tabulation.

Philadelphia, which ranks third in the amount of rentals paid, is in seventh place in the box office gross study. Pittsburgh in sixteenth place with Indianapolis and Kansas City in the gross listing, is eleventh in the percentage of film returns, while Charlotte, in fourteenth place in the rentals listing, is seventeenth in the percentage of gross collected.

Denver, tied with Salt Lake City for the number 18 position on rentals, shows up in the number 21 place in grosses, there tied with New Haven, while Salt Lake City is 23 in the gross tabulation. The Albany exchange area shows the greatest variance, placing 21 in rentals and 13 in the gross tabulation.

East and South Divisions Provide 33.5% of Total

According to the table of rental percentages employed by the major film companies, the five main film sales divisions throughout the country provide the following percentage of returns: the eastern and southern division with its eight exchange centers, including the New York area, contributed 33.5 per cent of the total amount; the mid-eastern division with six exchange centers, 22.6 per cent; the central division with eight exchange areas, 19.9 per cent; the south central with only three exchange territories, 7.0 per cent, and the western division with six exchange cities, provides 17.0 per cent.

A breakdown of this same table by ex-

EXCHANGE AREA LINEUP

The following tabulation by exchange areas shows the numerical order in which each film territory falls, first in the percentage of rental and, in the second column, in box office gross.

BY FILM RENTALS*

1. New York
2. Chicago
3. Philadelphia
4. Boston
Los Angeles
5. San Francisco
6. Atlanta
7. Dallas
8. Washington
9. Detroit
10. Cleveland
11. Pittsburgh
12. Cincinnati
13. Minneapolis
14. Charlotte

BY THEATRE GROSSES**

1. New York
2. Chicago
3. Los Angeles
4. Atlanta
5. Boston
6. San Francisco
7. Philadelphia
8. Dallas
9. Detroit
10. Washington
11. Cincinnati
12. Cleveland
13. Albany
14. Minneapolis
15. Buffalo

BY FILM RENTALS*

14. Kansas City
15. Buffalo
16. Indianapolis
Milwaukee
17. St. Louis
18. Denver
New Orleans
Salt Lake City
Seattle
19. New Haven
20. Oklahoma City
21. Albany
22. Des Moines
23. Portland
24. Memphis
25. Omaha

BY THEATRE GROSSES**

16. Indianapolis
Kansas City
Pittsburgh
17. Charlotte
18. Milwaukee
New Orleans
Seattle
19. St. Louis
20. Des Moines
21. Denver
New Haven
22. Oklahoma City
23. Salt Lake City
24. Portland
25. Omaha
26. Memphis

* Rentals based on the table of returns from exchange areas and provided by the film companies.

** Grosses based on public consumption expenditures for entertainment and Bureau of Internal Revenue reports.

change areas and showing the individual returns in per cent follows:

Exchange Area	Film Rental Percentage
Albany	1.4
Atlanta	5.0
Boston	5.6
Buffalo	2.2
Charlotte	2.3
Chicago	6.6
Cincinnati	2.7
Cleveland	3.1
Dallas	4.4
Denver	1.7
Des Moines	1.3
Detroit	3.9
Indianapolis	2.1
Kansas City	2.3
Los Angeles	5.6
Memphis	1.1
Milwaukee	2.1
Minneapolis	2.5
New Haven	1.6
New Orleans	1.7
New York	13.7
Oklahoma City	1.5
Omaha	1.0
Philadelphia	5.8
Pittsburgh	3.0
Portland	1.2
St. Louis	2.0
Salt Lake City	1.7
San Francisco	5.1

Exchange Area

Seattle
Washington

Film Rental Percentage

1.7
4.1

During 1949 the public is estimated to have spent approximately \$1,375,000,000 on its motion picture entertainment.

Report First Dividends At \$40,855,000 in 1949

The Department of Commerce reported in Washington this week the industry paid \$40,855,000 in publicly reported cash dividends in 1949, according to preliminary reports from motion picture companies. Usually the preliminary figures are about \$10,000,000 below the final figures, which will not be available for several months. In 1948 the final revised figure on dividends was \$54,205,000, and in 1947 the dividends totalled \$54,641,000.

NBC Gets Chicago House For Television Theatre

The National Broadcasting Company has taken over the 1,300 seat Studebaker theatre, Chicago legitimate house, operated by the Schuberts. It will function as a television theatre. I. E. Showerman, NBC vice-president said the house was brought at a cost of \$100,000.

ROLLING UP UNPRECEDENTED

HONORS, DATES and HOLDOVERS!

"BEST
PICTURE OF YEAR"

WINNER, ANNUAL AWARD
N. Y. FILM CRITICS

"BEST
MOVIE OF 1949"

ASSOCIATED PRESS POLL

"BEST
FILM OF THE YEAR"

SAN FRANCISCO
DRAMA CRITICS

SACRAMENTO
BALTIMORE
SPRINGFIELD (MASS.)
NEW ORLEANS
OKLAHOMA CITY
NEW LONDON
CINCINNATI
PROVIDENCE
SPRINGFIELD (ILL.)
SAN FRANCISCO
DETROIT 3 1/2 weeks
NEW YORK 12 weeks
WASHINGTON 12 weeks

SEATTLE
CHICAGO
MIAMI
OAKLAND
HOLYOKE
SYRACUSE
OMAHA
NORFOLK
FRESNO

COLUMBIA PICTURES presents
ROBERT ROSSEN'S PRODUCTION

OF All The KING'S MEN

Based upon the Pulitzer Prize Novel "All The King's Men" by Robert Penn Warren

with CRAWFORD · DRU · IRELAND · DEREK · McCAMBRIDGE

Written for the Screen and Directed by ROBERT ROSSEN

and dated in more
than **2,000** other
SITUATIONS

Have YOU Ordered Your Tax Trailer from National Screen? Do it Today!

BATTLE RAGES ON "STROMBOLI"

Film Opens in 300 Houses As Exhibition Protests Release of Picture

The storm of controversy over RKO Radio's release of "Stromboli," continued to roll across the country this week as the picture opened in some 300 theatres.

Both sides of the story and all shades of opinion colored the decisions to play or not to play the Ingrid Bergman-Roberto Rossellini picture. Those opposing it felt the international scandal attached to the film automatically prohibited its showing, while those approving the picture for exhibition judged it solely on its cinematic merits.

Opening day business for the picture at 300 houses in scattered key cities was strong but far from sensational.

Judge Igoe Limits Run

In Chicago Judge Michael Igoe of the United States District Court denied the distributor longer than a two-week run in the Loop with the indication that he felt the film was morally offensive.

At the same time the Association of Motion Picture Producers confirmed a report that Miss Bergman's death scene from "Joan of Arc" in the all-industry short, "History Brought to Life," had been removed.

The National Council on Freedom from Censorship protested the banning on the ground "such censorship is an outrageous and illegal denial of free speech and expression."

Coming out against the picture this week were the following: the Georgia Senate; the Memphis Board of Censors, under the chairmanship of Lloyd T. Binford, which officially banned the film; Mayor Henry J. Toepfert of Holyoke, Mass.; City Manager John J. Flannery of Lowell, Mass.; Samuel Goldstein, president of Western Massachusetts Theatres, Boston, operating 18 theatres; Video Independent Theatres, headed by Henry Griffing, operating 130 houses; Ed Johnson, operator of the Washington theatre in Bay City, Mich., and president of Allied Theatres of Michigan; Mayor James P. Meehan of Lawrence, Mass.; and Jesse Fine, Evansville, Ind., exhibitor.

Nathan Yamins said the film would not play his New England circuit.

Seattle Bans Picture

In Seattle the City Council endorsed a ban by the mayor.

The opening of the picture Wednesday brought attacks in the House of Representatives in Washington. Attacking the picture were Representatives Ed Gossett, Texas; Clare Hoffman, Michigan; Leroy Johnson, California, and John Rankin, Mississippi.

Approving the picture for exhibition were: United Detroit Theatres; the Mary-

land State Board of Censors; the Pennsylvania Motion Picture Board of Censors; the Detroit Police Censor Bureau; Mayor John B. Hynes of Boston and the Hamrick-Evergreen theatres of Portland, Ore.

Additionally, the Southern Amusement Company of Lake Charles, La., has announced that none of its 23 houses would play the film. Meanwhile, letters were to go out this week from the Memphis offices of Allied of Mid-South asking members to refuse to buy "Stromboli" and "all pictures produced or released under similar circumstances." It was stated that the Allied unit's action was according to the resolution passed by the Allied meeting in Washington.

At West Memphis, Ark., it has been announced that the Crittenden theatre would play the film, as would the Ross theatre at Evansville, Ind. The Warner theatres at Jamestown, N. Y., have not booked the picture "in deference to requests from many groups," but the Massachusetts Bureau of Sunday Censorship has approved the film for Sunday showing.

The *Boston Herald* last weekend stated in an editorial that there was no reason to ban the picture.

Metro Promotes Six Of Field Forces

Six new promotions in the MGM sales staff have been announced, following six other promotions announced a week ago.

Pitt H. Holmes, office manager and head booker at the Memphis branch, has moved up to salesman in that territory. In Atlanta, John H. Allen, booker, will now cover a sales area. In Cincinnati, Jack Rider, booker, also has taken a selling assignment.

Clark Skaggs, recently moved into the booking office at Memphis, has been advanced to head-booker and office manager, succeeding Mr. Holmes. Laura Butler, booker's clerk, moves into the booker's spot. Additionally, in Cleveland, Richard Hedglen, student booker, who started his training at Detroit, now is a booker in the Ohio branch.

Advertising Rules Listed For Oscar Nominees

The Academy of Motion Picture Arts and Sciences last week reminded the advertising departments of all film companies of the rules attendant on the use of any Academy Award mention in exploitation of films nominated for awards. It was stated that "pictures nominated for specific awards may be so advertised providing the word 'nominations' or 'nominated for' appears in the same size, style and color of type as the words 'Academy Award,' and providing that the achievement for which the nomination has been voted is included in the advertising." Nominations were to close on Tuesday.

Nominees for Awards Set By Academy

Hollywood Bureau

The Academy of Motion Picture Arts and Sciences Tuesday made public the nominations for its annual "Awards of Merit." Nominations for best picture, players and director follow:

Best picture: "All the King's Men," Columbia; "Battleground," MGM; "The Heiress," Paramount; "A Letter to Three Wives," 20th Century-Fox; "12 O'Clock High," 20th Century-Fox.

Best actor: Broderick Crawford in "All the King's Men"; Kirk Douglas in "Champion"; Gregory Peck in "12 O'Clock High"; Richard Todd in "The Hasty Heart"; and John Wayne in "Sands of Iwo Jima."

Best supporting actor: John Ireland in "All the King's Men"; Dean Jagger in "12 O'Clock High"; Arthur Kennedy in "Champion"; Ralph Richardson in "The Heiress"; and James Whitmore in "Battleground."

Best actress: Jeanne Craine in "Pinky"; Olivia de Havilland in "The Heiress"; Susan Hayward in "My Foolish Heart"; Deborah Kerr in "Edward, My Son"; and Loretta Young in "Come to the Stable."

Best supporting actress: Ethel Barrymore in "Pinky"; Celeste Holm in "Come to the Stable"; Elsa Lanchester in "Come to the Stable"; Mercedes McCambridge in "All the King's Men"; and Ethel Waters in "Pinky."

Best director: Robert Rossen, "All the King's Men"; William A. Wellman, "Battleground"; Carol Reed, "Fallen Idol"; William Wyler, "The Heiress"; and Joseph L. Mankiewicz, "A Letter to Three Wives."

Two features and four short subjects have been nominated for the special documentary Academy Award and will be screened for the Academy membership Feb. 26, when final balloting will take place, it is announced by William Cameron Menzies, chairman of the special committee on documentaries.

The features are "Daybreak in Udi," produced for the British Information Services by Crown Film; and "Kenji Comes Home," produced by Paul F. Heard and presented by the Protestant Film Commission. Short subjects are "The Rising Tide," Canadian Film Board; "1848," an A. and F. film; "A Chance to Live," March of Time, and "So Much for So Little," Warner cartoon made for the U. S. Public Health Service.

Have you ordered your taxation trailer and petition cards from National Screen Service to help bring about repeal of the 20 per cent excise tax on admissions? Do it today.

LATE FEATURE REVIEWS

Stromboli

RKO Radio-Bero Films—

With Bergman

The story:

Ingrid Bergman, displaced Czechoslovakian, marries Mario Vitale, Italian fisherman, in order to obtain release from a D.P. camp on the outskirts of Rome. Vitale takes his bride to his home on the volcanic island of Stromboli in the Tyrrhenian Sea, 10 hours' journey off the west coast of Italy.

Almost immediately, Miss Bergman begins to rebel, against the austerity of the island, the barrenness of her home, the frigidity of the few remaining natives, the frightening roar of the volcano. With rebellion come schemes and devices leading toward escape. She goads Vitale into earning more and more money. She makes an emotional and crafty, but unavailing appeal to Renzo Cesana, the island priest in whose care a former islander had willed a modest \$4,000, for part of these funds so that she and her husband can go to America, or, perhaps, Australia.

Innocently accused of flirting with Mario Sponza, the lighthouse keeper, she is beaten by her husband. Meanwhile, she becomes pregnant. Later, she turns to Sponza for help, which is readily available, and the following morning gets under way aided by a pocketbook stuffed with enough lira, which were nowhere in sight the day before, to paper the side of a house. It seems obvious how she got them.

Her escape route is around the volcano to a village on the far side of Stromboli where a boat can take her to the mainland. The volcano, at this juncture, becomes active again. In her fright, Miss Bergman loses her valise and her money, spends a terrified night near the crater, awakens in the calm of the morning, filled with a faith in God and a conviction that her place is by her husband and their unborn child. She returns to her home.

The appraisal:

Roberto Rossellini, as the world and its mother know, produced and directed. He also wrote the story, with the "collaboration"—official credits read—of Art Cohn, Sergio Amidei, G. P. Callegari and Cesana, who play the priest. The realistic approach which is a characteristic of Rossellini's work is in generous evidence. "Stromboli" takes on the general aura of a documentary. It also takes on the flavor of a travelogue. Pictorially, the film is gaunt, stark and forbidding. Dramatically, it alternates between the powerful and the dull. Emotionally, it seldom manages to fan sparks into flames. In its climactic moment when the calculating and conniving Bergman is transformed into a believer whose obligation to husband and child-to-be becomes clear, "Stromboli" falls apart. The change is abrupt and unconvincing. It lacks credibility and consequently reduces all of the preceding efforts at constructing believable drama to a house of cards.

It would be difficult to imagine Miss Bergman delivering a bad performance. Nor does she here. She has her impassioned moments and performs them with her undeniable ability. But the role of Karin is substantially removed from her best work and "Stromboli" is some distance away from her best picture. Vitale, reportedly a non-professional picked by Rossellini for the male lead, is muscular enough, but hardly actor enough. Cesana does nicely as the priest, but Sponza, the lighthouse keeper, has so little to do that evaluation as a performer must be left to some other time and some other film.

Miss Bergman's English continues to be accented by her Swedish origin. The others, speaking an English not always decipherable, frequently lapse into Italian. This state of affairs is hardly conducive to comfortable listening on the part of American audiences and, in many theatre situations, will become an annoyance and a hindrance to easy comprehension.

While "Stromboli" has the authentic air of a European subject produced and directed by a European on the scene, there is a serious question if its pronounced Continental flavor will appeal widely to American audiences. By precedent, the odds run the other way. This is the sort of film which normally finds its way into the so-called "art" theatre, with one vital difference—Ingrid Bergman.

Apart from the film itself, the external circumstances require consideration, but no recounting. Newspaper headlines and radio commentators have told the Bergman-Rossellini real life story in full detail.

Now that RKO is releasing "Stromboli" according to a date determined months ago, exhibitor reaction is mixed and advice difficult to offer. The decision is best made by the individual theatre man, relying on knowledge of his own situation. Those who play it will get an attraction of passing interest and established star value morally unobjectionable for adults.

Reviewed at RKO home office projection room. Reviewer's Rating: Fair.—RED KANN.

Release date, February 11, 1950. Running time, 81 minutes. PCA No. 14334. Adult audience classification.

Karin	Ingrid Bergman
Antonio	Mario Vitale
The priest	Renzo Cesana
Lighthouse keeper	Mario Sponza

The Yellow Cab Man

MGM—Skelton at His Zaniest

"The Yellow Cab Man" is as wonderful a bit of Red Skelton zany business as has ever come off the Metro lot. With a strong supporting cast in Gloria De Haven, Edward Arnold, James Gleason and Walter Slezak, this picture, which is designed very obviously for the specific talents of the studio's comedy star, should prove a solid box office attraction in the key situations and hinterlands, and for audiences of all ages.

Under the expert production and direction guidance, respectively, of Richard Goldstone and Jack Donohue, "The Yellow Cab Man" is tailored to Skelton and fits him like a glove. The writers have provided him with such a flood of material—both audio and visual—that the audience is all but engulfed. Skelton is the star and no mistake. And in picturing him as a naive genius capable of thinking up the most brilliant inventions, a vehicle has been provided for Skelton to run the gamut of his screen and radio characterization, from weird to whimsical.

In this gamut are, for example, an elaborate Rube Goldbergish burglar alarm system which will defy the most staid audience not to roar with laughter; his life story told via mental flashbacks showing him in his favorite radio role of the precocious child; his experiences at the hands of a crooked psychiatrist (a wonderful bit of satire, incidentally) and his flight into dreamland; and finally, the inevitable chase where the writers must have worked 24 hours a day to think up all the slapstick gags.

Around Skelton, of course, revolves the story. Here he is pictured as an amazing kind of individual who besides his inventive genius, also has a talent for getting himself involved in all types of physical mishaps. He becomes a cab driver in his anxiety to straighten himself out, while his friends, Gleason and Miss De Haven, fellow employees, try to help.

A shady, ambulance-chasing lawyer, meanwhile, is trying, with the help of the psychiatrist, to get the secret out of Skelton about an unbreakable glass he has perfected. How they are foiled makes up the humor of the piece.

Arnold and Miss De Haven, as well as Gleason and Slezak as the phony doctor, give first rate support. A special word of commendation should be noted for the creators of some extra-special effects.

Reviewed at the Loew 72nd Street theatre in New York at a sneak preview where the audience gave hearty approval to the goings on.

Reject Bid of Carpenters

An appeal by the Carpenters' Union in Hollywood to dismiss an application by IATSE for recognition as bargaining agent for Hollywood carpenters and set erectors, was rejected this week by the National Labor Relations Board. However, the Carpenters' Union did win a point by the NLRB's decision to order election.

IATSE had wanted an over-all election to decide the bargaining agent for all Hollywood studios, members of the Association of Motion Picture Producers, Independent Motion Picture Producers Association, Walt Disney Productions, Pine and Thomas, Jerry Fairbanks, Eagle Lion and Motion Picture Center Studios.

In its decision favoring the Carpenters' Union, the NLRB ordered that voting between the two unions take place within 30 days, with one election to cover all major producers, another to cover all IMPPA members, and separate voting in the case of all other individual companies.

Philadelphia Drive-in Sues for Product

The Boulevard Drive-In Theatre near Allentown, Pa., brought action in the U. S. District Court in Philadelphia, February 10, to obtain first run motion pictures on an equal basis with the other houses in the central Allentown district.

The petition charged the eight major distributors and producers with violation of the anti-trust laws in refusing to furnish the open-air theatre with films until 28 days after they were shown in the city theatres.

The action was brought on behalf of David E. Samuel and Nathan Milgram, Frances Kret and Bessie Hoberman, identified as owners of the drive-in theatre.

Bendslev President of New England Exhibitors

The Independent Exhibitors of New England this week in Boston elected the following officers for the ensuing year:

President, W. Lesley Bendslev; first vice-president, James Guarino; second vice-president, Norman Glassman; secretary, Albert Lourie; treasurer, Melvin Safner; national delegate, Nathan Yamins; board of directors, Katherine Avery, Leonard Goldberg, David Hodgdon, Fred Markey, Walter Mitchell, Daniel Murphy, Francis Perry, Morris Pouszner, Samuel Resnick, Theodore Rosenblatt, Stanley Rothenberg, Meyer Stanzler, Andrew Tegu and Charles Tobey.

Reviewer's Rating: Very good.—CHARLES J. LAZARUS.

Release date, April 7, 1950. Running time, 85 minutes. PCA No. 14160. General audience classification.

Augustus "Red" Pirdy	Red Skelton
Ellen Goodrich	Gloria DeHaven
Dr. Byron Dokspeder	Walter Slezak
Martin Creavy	Edward Arnold
Mickey Corkins	James Gleason
J. C. Flippen, Polly Moran, Guy Anderson, John Butler	

The Greatest Round



**Put your
Saturday morning empty
house to work for you with this
great sales plan. Cash in on Hoppy's
nation-wide popularity surge.**

- 1 The Hoppy series available for 6 or 12 showings will not be made available for television, thus assuring you that the children will not have seen the picture before.
- 2 A major department store in your locale, contracted to merchandise Hopalong Cassidy products (clothing and toys), will put its full power of advertising, publicity and display, behind a Saturday morning showing of a Hopalong Cassidy production.
- 3 To take full advantage of this tie-up, the store will initiate the plan with free tickets to the first Saturday "Kid Show". There will be no admission charged to this showing.
- 4 All subsequent Saturday "Kid Shows" will be paid admissions with the department store involved supplying merchandise gifts as a stimulus to attendance, as well as maintaining its promotional and storewide display activities.

HEY WAITED 2 HOURS FOR HOPPY IN CHICAGO!

NEW ORLEANS WAS ANOTHER HOPPY TRIUMPH!

MOBS - BUT MOBS - FOR HOPPY IN MEMPHIS

Hop in Hopalong Film History!

to corral the
biggest western
movie business of
your theatre life!

whatever you do—
BE HAPPY! GET HOPPY!

Never in the history of Western film stars has there been such an unprecedented demand for one luminary. Hopalong Cassidy is the hottest Western property in years! His recent P. A. trip was a traffic-stopper from coast to coast! Get in on the big take by taking the latest Hopalong film series for your theatre today...

thru U.A.

Beat your
competition...
get your brand
on this
plan!



HOPPY KNOCKED 'EM DEAD IN LOS ANGELES!

THE COURT RECORD IN SUIT IN HIGHLIGHT SINCE 1938

In the wake of handing down by the District Court in New York last week of the anti-trust decree against Twentieth Century-Fox, Loew's and Warner Bros., the remaining major defendants, it was recalled what the Government sought in its original complaint, the results that were obtained, under what circumstances, and when. Following is a summary of the key demands, as listed in 1938 when the suit was filed, and what happened after that:

PETITION: An injunction was sought to restrain the companies from "building, buying, leasing, or otherwise acquiring any additional theatres or any further interest, or interests, in any additional theatres either directly or indirectly. . . ."

ACTION: In the first consent decree between the Justice Department and the companies, which put off further litigation for a three-year trial period from November, 1940, when the document was filed with the U. S. District Court in New York, it was agreed that no general expansion of theatre holdings would take place.

PETITION: The Government asked the court to declare illegal "contracts, combinations and conspiracies in restraint of interstate trade and commerce, together with the attempts to monopolize" this trade.

ACTION: So declared in Statutory Court ruling in New York in June, 1946; later supported by Supreme Court decision of May 3, 1948.

PETITION: Restrictions to prevent the defendant companies or their officers and employees from entering into the above-mentioned alleged conspiracies demanded by the Government.

ACTION: The consent decree of 1940 so provided, and this provision was later

put into legal effect by the lower court's decree of 1946.

PETITION: Illegality ruling asked for the "integration of the production and exhibition branches of the industry."

ACTION: The District Court so ruled in 1946, and in 1948, the Supreme Court supported the lower court's findings in this way: "The District Court found that price-fixing conspiracies existed—a horizontal one between all defendants; a vertical one between each distributor-defendant and its licensees. The latter was . . . plainly established."

PETITION: Divestiture—dropping of theatre holdings—was said by the Government to be a prerequisite to rectify restraints of trade and monopolies.

ACTION: So agreed to by the consent decrees between the Government, and Paramount and RKO; so ruled in the statutory decree for Warner Bros., Twentieth Century-Fox and Loew's of February 8, 1950.

PETITION: New trade practices in booking, licensing, clearances, admission prices, etc., urged.

ACTION: So ruled in first District Court decree of 1946.

PETITION: Divorcement—splitting into separate units the production-distribution and exhibition activities of all companies.

ACTION: So agreed in Paramount and RKO settlements; so ruled in February 8, 1950 decree of Statutory Court in New York.

The Little Three—Columbia, Universal and United Artists—were only bound by the trade practices petition, which was granted finally in their case in last week's District Court decree.

Loew's Plans Appeal from Decree Rule

Loew's, one of the three remaining major defendants in the industry anti-trust suit, which last week was ordered with Warner and Twentieth Century-Fox by a New York Statutory Court to separate production-distribution from exhibition within three years, this week indicated it would fight.

"Loew's plans to appeal," said J. Robert Rubin, vice-president and general counsel. Loew's has until April 8 to file an appeal.

As far as 20th-Fox and Warners were concerned, both of whom were reported negotiating a consent decree when the New York court handed down its ruling, the matter was in the "study" stage. There is still some talk of a consent decree as to divestiture and within the limits of the court order. The main issue is seen to be showcase theatres. It is still not clear, the companies and Government have indicated, whether the decree bans showcase houses. It is unlikely, a government spokesman said, if it is shown the decree does ban showcases, that the court would be asked to change its mind. "People who wait take chances," he said referring to the fact that a consent decree before the court order might have altered the situation.

Meanwhile, the Lehman Bros., option for an unidentified group to purchase the 25 per cent stock interest of the three Warner brothers in Warner Theatres has expired, stockholders were informed this week. The interest, for which \$20,000,000 was asked, will not again be offered, it was decided by the Warner board.

Meiselman Trust Appeal Rejected in Richmond

H. B. Meiselman, Charlotte, N. C., exhibitor, last week was unsuccessful in his plea to the Circuit Court of Appeals in Richmond, Va., where he sought to reverse the Charlotte District Court's ruling in an anti-trust case. Mr. Meiselman, owner of the Center theatre, had sued the Charlotte Amusement Co., Strand Theatres, Inc., H. F. Kinsey and all major distributors except Loew's, seeking damages for what he claimed were unfair clearances and general trade practices. Harold Schilz, attorney for Mr. Meiselman, indicated the decision was in a way satisfactory since the circuit court reversed the case on the narrow ground that Mr. Meiselman had not proved need for an immediate injunction. The case, he said, can now be judged on a matter of law.

Divorcement Is Left Open

The important anti-trust case ruling in Chicago last week, in which District Court Judge John P. Barnes found eight major distributors guilty of conspiracy, awarding \$1,295,878 in triple damages to the Towne Theatre Corp., Milwaukee, was clarified this week. The divestiture question, i.e., dropping of certain theatre holdings, was left open by the court.

Although in his ruling he did not directly order divestiture, Judge Barnes said that this type of decree could be entered to comply with the Towne complaint, and ordered both sides to draw up a proposed decree containing divestiture provisions. Thomas McConnell, Towne attorney, and well known from the Jackson Park case in Chicago, in a previous brief listed the theatres which he

believed the distributors should drop. These include six Milwaukee first run houses operated by Warner Bros. and Fox Wisconsin Theatres, and 25 of the latter's neighborhood situations in that city.

The court's ruling last week also granted an injunction to restrain the distributors from certain trade practices. On March 27 the hearing of the proposed decree will take place, as well as arguments on court fees and attorneys' costs. Last Thursday, Judge Barnes granted defense motions for a new trial, which are regarded as preliminary to appeals. The case actually involves two separate suits, one for equity and the other for damages.

Medal for Music Hall

Radio City Music Hall has been awarded a Special Honor Medal by Freedoms Foundation, Inc., Valley Forge, Pa., for the production of its Independence Day spectacle, "Let Freedom Ring," and will be presented with the award at a luncheon.

Universal Ties Up Film With \$1,000,000 Holdup

Universal is rushing its film "Outside the Wall" into release to take advantage of the publicity given the recent Brinks robbery in Boston.

The
"SHOOTING"
HAS BEGUN
AT U.I.

UNIVERSAL-INTERNATIONAL presents

James STEWART
Shelley WINTERS
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The gun that won the West



with MILLARD MITCHELL • John McIntire • Charles Drake • Will Geer

Screenplay by ROBERT L. RICHARDS and BORDEN CHASE • Directed by ANTHONY MANN • Produced by AARON ROSENBERG

ASK U. S. AID IN BRITISH QUOTA

MPAA Seeks Help of State Department in Obtaining Percentage Reduction

With the time for re-negotiation of the Johnston-Wilson film agreement drawing near, the Motion Picture Association of America moved last week to obtain support for a lower British quota from the U. S. Government.

At the same time, and speaking out in favor of blunt action, Ellis Arnall, president of the Society of Independent Motion Picture Producers, told the press in New York he was in favor of lodging industry complaints against tightening foreign restrictions at meetings with President Truman and members of his Cabinet.

McCarthy Voiced Plea

The plea for State Department pressure in favor of a British quota reduction was presented at the State Department by John McCarthy, head of the MPAA's foreign division. He pointed out that, while the quota does not actually go into effect until next October, deliberations were now going on among units of the British trade in efforts to fix the level for the coming year.

In London this week it was understood members of the British Film Producers Association had agreed to advise the Board of Trade that a quota of 35 per cent would be acceptable to them. There were indications that a further reduction to 33½ per cent was possible. The quota originally was fixed at 45 per cent by Harold Wilson, president of the Board of Trade, against the advice of his consulting committee. It later was reduced to 40 per cent. British unions and exhibitors are in favor of a quota ranging from 25 to 35 per cent, with the theatre men especially anxious to obtain the lowest possible figure.

Pointing out that the quota decision was usually made well in advance of the actual imposition, Mr. McCarthy asked speedy State Department action. State Department officials asked for more information and this was promised by the MPAA executive.

Assistance Asked Before

This was not the first time the industry had sought State Department backing on the quota matter. Last year, on several occasions, the Department was requested to approach the British Government on the matter and actually did so, but with little result. As a matter of fact, the British made it clear they resented the pressure being brought to bear.

The State Department's position at this point has crystallized into recognition of the fact that the British Government, in imposing the quota, is not discriminating against Hollywood and there are no legal obli-

REDS RUN GAMUT

The Soviet Union has tentatively selected seven American films for showing to the Russian people, Motion Picture Association of America president Eric Johnson told a press conference. When he was asked what kind of pictures the Russians like, Mr. Johnson said, "Oh, scientific, non-controversial, historical, dramatic, musicals."

"What are the other two pictures, Mr. Johnson?" quipped one reporter.

gations on the part of the British Board of Trade to reduce the number of films British exhibitors must play. The argument used therefore is that a quota cut would be wise in that it would appease the U. S. films companies and irate Congressmen along with British exhibitors. Large numbers of the latter defaulted under the 40 per cent quota.

Mr. Arnall said he had invited Eric Johnson, MPAA president, to join him in "mobilizing interested segments of the industry for possible meetings with the President, Secretary of State and Secretary of Commerce." He declared that it was "high time that our Government interests itself in insisting that foreign governments cease their discriminatory and prejudicial tactics against the American motion picture."

Stresses Labor's Part

Mr. Arnall, repeating what he had told the distribution committee of SIMPP, also stressed the role labor groups could play in the proposed all-industry effort and he suggested that their national organizations might be prevailed upon to exercise their influence in the bid for Government action to help prevent "foreign strangulation of American motion pictures."

In Hollywood, the question of whether or not the Motion Picture Industry Council should participate, along with production representatives, in the forthcoming London conferences on the revision of the Anglo-U. S. agreement was discussed at a meeting last week.

Back in Washington, Mr. McCarthy also approached the State Department on the question of the number of dubbed prints that can be sent into France each year under the latest agreement. Imports at present cannot exceed 121 films a year. Both SIMPP and the Motion Picture Export Association feel that this figure is too low and they would like the Department to request reopening of negotiations with the French Government. Both organizations are aware, however, that under the agreement renewal of talks is impossible before May 1.

Labor Party Seen Keeping Film Private

by PETER BURNUP
in London

The British film industry will remain under private ownership if the Labor Party is returned to power, according to the current issue of the *Kine Weekly*, a trade journal of Odhams Press, owner of the *Daily Herald*, the Labor Party's official organ here.

In an article written by Morgan Phillips, secretary of the Labor Party, and with the indicated approval of Harold Wilson, president of the British Board of Trade, it is implied also that competitive bidding or, alternatively, area selling will receive legislative authority.

The report of the recent Committee of Enquiry, the article said, "demonstrated the monopolistic position of the three main circuits. The producers are practically helpless if the circuits do not give their support. This is an unhealthy position which the Committee recognized."

The article discusses at length the recent report of the Sir Arnold Plant committee, designated by Mr. Wilson to examine industry operations, and is regarded by the trade here as indicative of the Labor Party's stand on the committee's recommendations.

On the Government's entertainment tax the *Kine* article indicated that there would be no reduction since the film industry, in remaining under private ownership, must assume "the primary responsibility for tackling its own deficiencies. . . ."

"A reduction in production costs and a thorough effort on the part of all concerned with distribution and exhibition to give films a better deal are the lines of advance for the future."

The article concluded with the statement that the Labor Party would do everything possible to help the industry in putting its own house in order.

KRS Easing Restrictions On Local 16mm Showings

London Bureau

The Kinematograph Renters' Society is adopting a realistic attitude toward 16mm shows. Under a new system drawn up they will relax the present restrictions in the showing of 16mm films within the two-mile radius of an existing theatre if the following conditions are met: the institution concerned gets permission from the affected theatre; showings will be given one night per week only; screenings must be confined to members only, and an admission charge of not less than sixpence is made.

"Battleground" Cuba Hit

Metro's "Battleground" opened in a seven-theatre day-and-date release in Havana last week to record-breaking business, according to word received in New York.

"...It rates preferred playing time in single-bill territory and can be counted on to carry the sorriest "A" picture it may be coupled with in dual programming"

That's what **MOTION PICTURE DAILY** says about...

Blue Grass of Kentucky

Produced by CINECOLOR

For further information please contact your MONOGRAM Exchange

"BLUE GRASS of KENTUCKY" starring Bill WILLIAMS • Jane NIGH • Ralph MORGAN • Produced by JEFFREY BERNERD • Directed by William Beaudine • Screenplay by W. Scott Darling

Warner Net In 3 Months \$3,189,000

Warners last week in a quarterly financial statement to stockholders, reported an increase in net profit for the three months ending November 26, 1949, over the similar period to November 27, 1948.

The 1949 profit was \$3,189,000 after deductions of \$2,200,000 for Federal income taxes and \$250,000 for contingent liabilities. In 1948, the comparative total was \$3,093,000 after a \$2,000,000 deduction for taxes. The net profit for the three months ending November 26, 1949, is equivalent to 43 cents per share on the 7,295,000 shares of common stock outstanding, compared to 42 cents per share the previous year.

It was also announced that film rentals, theatre admissions, sales, etc., "after eliminating intercompany transactions," accounted for \$32,712,000 in revenue for the three-month period in 1949, compared to \$33,734,000 for the same period in 1948. At the meeting of the board of directors in New York last Friday, a dividend of 25 cents per share was declared on the common stock, payable April 5, 1950, to stockholders of record March 3, 1950.

The board, it was stated, also discussed the anti-trust court decree which was handed down last week. Warner Bros. was understood to have been on the verge of signing a consent decree with the Government at the time the court's decision was returned in New York. "The management is now considering plans to be formulated which may meet the requirements of the court's judgment and of the Department of Justice," the statement said.

Lurie Buys Building

Luris R. Lurie, San Francisco financier, has bought the two-story Paramount Building, San Francisco, from United Paramount. The building does not take in the Paramount theatre. Mr. Lurie plans to rehabilitate and add as many floors as the law will allow. He paid more than \$400,000.

Fight "Boundaries" Ban

The American Civil Liberties Union last week asked the Atlanta, Ga., Federal District Court to declare invalid an Atlanta ordinance under which the motion picture "Lost Boundaries" was banned in that city. As friend of the court, the Union filed a brief in support of Louis B. De Rochemont, producer of the picture, who brought suit against the Atlanta Censor Board.

Are you informing your customers that 20 per cent of the total admission price goes back to the Government in the form of an amusement tax? Start emphasizing that point today.

THE ALMANAC STOPS SHOW

Hollywood Bureau

Ed Wynn and the International Motion Picture Almanac were co-starring hits of last week's Friars Club banquet honoring Screen Actors Guild president and Motion Picture Industry Council chairman Ronald Reagan. Introduced to the 600 guests by program-master George Jessel, Wynn launched into a tribute to Phil Regan, the singer, in feigned misunderstanding that the function was in his honor instead of Ronald's. Humorously corrected by Jessel, Wynn brought out a copy of the Almanac, displayed it to the gathering as the "industry Bible," and proceeded to read the Ronald Reagan biography in it as if that of a stranger. With the Almanac playing straight, Wynn went into a routine that stopped the show.

Illinois Exhibitors Reelect Zorn

Edward G. Zorn, Pontiac, Ill., exhibitor, and George Kerasotes, Springfield, were reelected president and vice-president, respectively, at the closing session on February 10 of the United Theatre Owners of Illinois two-day convention in Springfield, Ill. Elected as directors were: E. E. Alger, LaSalle; George Barber, Villa Grove; Steven Bennis, Lincoln; Charles Dyas, Earlville; John Giachetto, Springfield; R. L. Cutler, Macomb; William Griffin, Cairo; John Koletis, Rock Island; Ralph Lawler, Peoria; August Marchesi, Amboy; Marion Bodwell, Wyoming; Lee Norton, Sullivan; S. E. Pirtle, Jerseyville; Gene Russell, Champaign; Sam Traynor, Princeton; E. H. Wieck, Staunton; Charles Duncan, Decatur; Henry Sticklemeyer, Chicago; P. Bissell Shaver, Henry; William Souttar, Springfield, and Fred Anderson, Morris.

Paramount Has New Plan For Re-release Handling

Paramount this week announced a new plan for distribution of its re-releases. The "bi-zonal" idea will work in this way: The country will be divided into east and west zones, with two separate dates assigned for each re-release. Thus, the full national complement of prints will be concentrated in one zone at one time, making a larger number of prints available it was explained by the company.

"Francis" Ad Budget Set

Universal-International said this week that the biggest advertising budget in the history of the company had been allocated for "Francis." The amount earmarked, it was said, exceeds even that of "The Egg and I," the company's greatest grossing film to date.

Fox Calls Big Meeting for Showmen

Twentieth Century-Fox is widening its campaign to bring back the people lost to the theaters and attract the people who never go to the theatre, through cooperation with the exhibitor. Its aim, in the words of Spyros Skouras, president, is to "stimulate interest" in showmanship.

This week it is inviting several hundred exhibitors in one of the most unusual sessions ever sponsored by one picture company. They will meet, at the expense of the company, at Chicago's Hotel Drake, March 8 and 9. They will be asked to bring their suggestions for increasing theatre attendance and the use of brands of showmanship. They will also be asked to bring open minds. The company also has suggestions.

In fact, as Mr. Skouras indicated in making the announcement at the New York office Tuesday morning, the company has in mind many definite plans for the revival of motion picture going. But it wants to see what the exhibitor thinks of them, and it also, Mr. Skouras stressed, wants to enlist the exhibitor's aid.

"This will not be a sales meeting," he said. "It will not be publicity for us. It will not specifically discuss our pictures. It will not even discuss public relations. It will discuss showmanship, and of course showmanship begins with the exhibitor."

"This will be a forum," he continued. "We want to hear many suggestions from the floor. We appreciate the exhibitor's point of view. I especially do. I am an old theatre man."

"I feel the public is anxious to come to pictures. Any good pictures this company has are doing good business now. This is the time to act. I value very highly the exhibitor's suggestions, and as a matter of fact those letters I receive from exhibitors are sent around the studios for the attention of our creative minds."

Mr. Skouras added that one of the most important subjects to be discussed will be television, which, he is certain, cannot only be combatted, but turned to advantage. The company's ideas on the subject will be unveiled at the meeting. Another factor to be stressed, he indicated, is child attendance. Mr. Skouras noted the special efforts made by other amusements, notably sports, to attract the children.

The convention of exhibitors if successful may be an annual event, both Mr. Skouras and Charles Einfeld, the company promotion chief, said. The latter noted that in many industries it is a regular practice for the manufacturer to call in dealers for a discussion of methods of marketing the product. Mr. Skouras said he felt other film distributors should do the same thing. The meeting will be followed by others in branch centers, presided over by exchange managers, both men declared.

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ALBANY

The Palace played "Ambush" and "Unmasked," in opposition to the Strand's "Guilty of Treason" and "Strange Gamble." The Ritz took "Montana" on a move-over from the Strand, with "Cry Murder" as second feature. The Grand presented "The Traveling Saleswoman" and "Mark of the Gorilla." The Strand will interrupt its film schedule for a one-night presentation of Tallulah Bankhead in "Private Lives" February 21, at \$1.80 to \$4.80. The Warner Theatre booked two legitimate shows last season, "Harvey" and "Oklahoma." Like those, "Private Lives" will also be seen at the circuit's Avon in Utica. . . . Honorary chairmen for the eighth annual dinner dance of the Variety Club in the De Witt Clinton Hotel, March 3, at which Saul J. Ullman, retiring chief barker, will be honored, include: S. H. Fabian, Samuel Rosen, J. Myer and Louis W. Schine. It has been announced that Gael Sullivan, executive director of TOA, will be toastmaster.

ATLANTA

The Dixie Drive-In Theatres, with headquarters here, has opened the Hi-Way drive-in at Savannah. The new unit has a large screen, and a snack bar, in addition to the latest in drive-in developments. . . . "Samson and Delilah" in its third week at the Paramount at advanced prices is still doing good business, while "Sands of Iwo Jima" at the Roxy is doing equally as well. . . . Talgar Theatres, with headquarters at Jacksonville, Fla., has announced that the company has taken over the Autor Ride-In theatre at Sanford, Fla. . . . G. W. Floyd, Lakeland, Fla., has acquired the Palmetto theatre at Palmetto from W. Howard Smith of Brooksville, Fla. Charles Flyd is manager.

BALTIMORE

Six pictures offered at first runs including "The Fallen Idol," at Keith's; "Twelve O'Clock High," at the New Theater; the Spanish made "Don Quixote," at the Little; "My Foolish Heart," at the Town; with the Times and Roslyn offering "Rimfire," and "Conspiracy In Teheran." World offered two reissues: "Symphonie Pastorale," with "Storm In a Teacup." . . . At Annapolis, Md., a resolution was introduced in the House by Mrs. Rose Marie Murphy, Democrat from Baltimore Second District which asks that "Stromboli," be boycotted in Maryland by theaters and people. It was referred to the Education Committee of the House. . . . For his campaign on "Father Was a Fullback," at the Colgate theater, James Gladfelter, manager, was awarded a \$50 Savings Bond by 20th Century-Fox. . . . Robert R. Lee has taken over operation of the Biddle theater and has arranged to purchase it from Harry Rosenberg.

BOSTON

Extra strong products produced extra good business this week. Best sellers were: "Twelve O'Clock High" at the Met; "Samson and Delilah" at the Paramount and Fenway, and the world premiere of "Guilty of Treason" simultaneously at the Pilgrim, Esquire and Mayflower. Added plum for the latter film was the statement made by His Excellency, Archbishop Richard Cushing, during a public address prior to the opening, urging that peoples of all faiths and creeds see "Guilty of Treason". . . . In a special bulletin to all managers in his circuit, Sam Pinanski, president, American Theaters, announced that he will again duplicate any prize won by an ATC manager in the forthcoming 20th Century-Fox "Mother Didn't Tell Me" showmanship contest. . . . With the resignation of Saul Levin, salesman for Eagle Lion, Al Fecke, former Vermont and New Hampshire salesman has been given this territory, and Carl Devizia, former RKO Maine salesman has assumed the Eagle Lion Maine territory.

BUFFALO

Frank Whitbeck of the MGM west coast studio publicity department, stopped off in Buffalo enroute back to the coast and visit

WHEN AND WHERE

February 20: International Alliance of Theatrical Stage Employees biennial dinner-dance at the Hotel St. George, Brooklyn, N. Y.

February 21: Mid-Central Allied Independent Theatre Owners regional meeting at the Leland Hotel in Springfield, Ill.

February 22: Kansas-Missouri Theatre Association meeting of drive-in operators at the Hotel Phillips in Kansas City.

February 28: Associated Theatre Owners of Indiana regional meeting at Fort Wayne.

March 1-2: Theatre Owners of America executive committee meeting at the Hotel Astor, New York.

March 23-24: National Board of Review of Motion Pictures annual conference at the Hotel McAlpin, New York.

April 26-29: Variety Clubs International annual convention at the Roosevelt Hotel in New Orleans.

May 9-10: Allied Independent Theatre Owners of Kansas and Missouri annual convention at the Phillips Hotel in Kansas City.

May 16-17: Allied Independent Theatre Owners of Iowa and Nebraska annual convention in Omaha.

with Jack Mundstuk, MGM branch manager, and local exhibitors, seeking idea on trailers and opinions on box office standings of various MGM stars. . . . Gust Nestle, city manager for Warner theatres in Jamestown, cancelled the proposed showing of "Stromboli," in the Winter Garden theatre in that town, in deference to requests from the Jamestown Ministerial Alliance and other groups, he announced. . . . There was a large crowd at the big Valentine party staged in the Variety Club last Saturday night to celebrate the redecorating of the club. . . . Richard F. Reamer has been appointed manager of the Dixie in Rochester. He has been assistant manager of the Fox in Corning. . . . Roger E. Fox is the new manager of the Olean theatre in Olean, N. Y. He succeeds Frank E. Bassett who has come to town to manage the Dipson Bailey, a Buffalo community house. . . . Max M. Yellen, president of the company operating the 20th Century theatre, has been named to represent the Jewish Community of Buffalo on the reorganized 120-member United Palestine Appeal Board of Directors.

CHARLOTTE

H. B. Meiselman opened a new \$65,000 drive-in theatre the evening of February 10 on the Pineville Road, a few miles out of Charlotte. An innovation at this drive-in is the concession stand, which has seats for 50 persons. Patrons can watch the screen from this stand through a large plate glass. This is the first drive-in in the Carolinas with this feature. H. M. Gibbs manages this drive-in for Meiselman, who also operates the North 21 drive-in on the Statesville road out of Charlotte. . . . The Imperial theatre, managed by Guy Glenn Grove, has been enjoying exceptional business these past weeks. First it had "Battleground," which was held over for a second week, followed by "Samson and Delilah," which is doing excellent business now. . . . Mayor Victor Shaw gave the current film product a big plug during a recent news interview and cited such attractions as "Pinky," "Jolson Sings Again," "12 O'Clock High" and "Dear Wife."

CHICAGO

Essaness Circuit lost control of the 3,400 seat Oriental theatre when Circuit Judge Cornelius Harrington on Friday granted plaintiff, Oriental Entertainment Corporation, a temporary injunction to appoint Jim Booth, head of Booth Management Corporation, as new operator. Theatre building is owned by Randolph Bohrer and L. H. Barkhausen. . . . Federal Judge Michael Igoe granted "Cinderella" an extended run at the Palace opening February 22, but restricted RKO's "Stromboli" to two weeks at the Grand starting February 15. . . . 20th-Fox's "Wabash Avenue" will have a duel world premiere opening at the State Lake and

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Chicago theatres on March 30, and will play at the latter house thereafter. Betty Grable and Phil Harris, stars of the film, are scheduled to appear. . . . Ernie Byfield, 60, owner of the Sherman and Ambassador hotels, and genial host to the famed Pump Room, died on Friday from a heart attack.

CINCINNATI

Following an unusually heavy and intensive exploitation campaign, Eagle Lion's "Guilty of Treason" opened very big at the RKO Albee, the hub of the tri-state world premier. . . . What is believed to be the first suit of its kind against a drive-in has been filed in common pleas court here by a man and his wife against the Woodlawn Drive-In Theatre Co. Plaintiffs seek joint damages of \$7,000 for injuries alleged to have been suffered from electric shock by a loud speaker while attending the suburban Woodlawn theatre. Petition charges improper maintenance and operation of the electrical system. . . . William Poppe, United Artists booker, was re-elected president of Local F-37 and Tony Knollman was retained as business agent at a recent election. . . . Work has been started on a new project to be known as Romona Gardens, which will be the first drive-in theatre within the city limits in nearby Hamilton, Ohio. Plans call for a 68 by 62-foot concrete screen tower, completely equipped stage for vaudeville and capacity for 1,000 cars.

CLEVELAND

Representatives of the theatre equipment coordinating companies of all General Precision equipment subsidiaries gathered here during the week for an interchange of ideas for future engineering improvements. With Herbert Griffin of Los Angeles as chairman, those present included R. H. Richardson, J. W. Servies, Arthur Meyer, W. J. Turnbull, Arthur Hatch, and H. P. Sherer. . . . Bill Twigg, former buyer and booker for the Wellman Youngstown circuit houses, succeeds the late Matt Goodman as United Artist city salesman. . . . Jack Silverthorn is the new Telenews manager succeeding Frank Koza who resigned to concentrate on newsreel camera work. . . . Mrs. Mena Fliehman, Caldwell theatre owner, is building a drive-in just outside the town. The theatre, scheduled to open May 1 will have Simplex projection and sound equipment. . . . Mr. and Mrs. H. R. Eno of Lima, O., are building a drive-in near Warren. . . . Variety Club has inaugurated Monday King-for-a-Night. Starting off with Irwin Pollard and Leonard Greenberger as the first royal pair. Affairs will be stag with scheduled speakers.

COLUMBUS

"Guilty of Treason," benefitting from the WLW area premiere campaign, was the week's business-getting standout locally at the RKO Palace. "Malaya" was held three additional days at Loew's Ohio, with that theatre now on Wednesday openings. "Black Magic" and "Without Honor" were given equal billing at Loew's Broad and "Sands of Iwo Jima" shifted from the Palace to the Grand for a second week. World has announced the final two weeks of its run of

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"Jolson Sings Again". . . Public boycott of "Stromboli" was urged by Gov. Frank J. Lausche in a speech at Central Presbyterian Church, Zanesville, Ohio. . . . Chester Warner has been named chairman of the anti-Federal tax committee of Local 386, Motion Picture Operators. Roy Hoelcher and Ed Smart are committee members. . . . Majority of local theatres were represented at the first meeting of the local anti-tax committee held at the Variety Club. All pledged support of the campaign to Chairman Harry Schreiber.

DENVER

Atlas Theaters has appointed Willard Asmus, formerly with Fox Midwest, as city manager, Salida, Colo., succeeding Oran Dowler, resigned. John Krause, assistant at the Golden, Golden, Colo., was made manager, succeeding Dick Dekker, who was moved to Lamar, Colo., to pinch hit for B. A. Dixon, city manager, who has been in hospital, but is now recuperating at home. . . . Robert Evans, formerly manager the Loew's State, St. Louis, was named manager State here, succeeding Tom Arrants, resigned. . . . Irving Neuirth, Universal publicity man, is here setting up the "Francis" campaign. . . . Jerry Aafon, Columbia district manager, was in for conferences with Robt. Hill, branch manager.

DES MOINES

Irma White of MGM has made transcriptions for the March of Dimes campaign. Irma spoke from experience—both her sons were polio patients last summer. . . . Tommy Thompson, SRO district manager, visited the E-L office on two occasions recently. . . . E-L was host at two screenings last week, "Guilty of Treason" and "The Third Man". . . . J. M. McGrew has sold his theatre at Churdan to Lyle Graue. . . . Corine Finnard is new billing clerk at Universal. She replaces Mary Ellen Smith. . . . Abe Chapman, 60, a former NSS employee here, died last week at his home in California. Burial was in Des Moines. . . . Joseph V. Weaver, 69, owner and operator of the Rialto, Cedar Rapids, until his retirement two years ago, died at his home in Cedar Rapids last week following a long illness. Born in Austria, Mr. Weaver had lived in Cedar Rapids 45 years. . . . The Iowa Theatre at Melcher has been ordered closed by the town council for alleged violation of a town ordinance.

DETROIT

The midwest premiere of "Twelve O'Clock High" was held at the Fox, Friday. "Ambush" opened Friday at the Downtown. "Captain China" and "Mark of The Gorilla" are at the Palms. . . . Robert L. Lippert of Lippert Productions spoke at a meeting of exhibitors in the Variety Club last week. . . . The Detroit Kennel Club is angling for a visit by Lassie to the annual dog show in the State Fair Coliseum March 4-5. . . . Edward J. Weisfeldt who has been general manager for Associated Theatres for several years announced his resignation. Max Gealer will take over the post. . . . Steve Kowalczyk returned from Buffalo, N. Y. to manage the Columbia for the Korman Circuit. . . . William Schulte, circuit owner, left for Arizona to recuperate from injuries he received in an automobile accident on Christmas Day. . . . C. W. Clark said his new drive-in in Dearborn will be opened in April.

HARTFORD

The Connecticut State Development Commission has protested to MGM officials over plans to film "Yankees in Texas," a motion picture dramatizing the movement of the Chance Vought aircraft plant from Connecticut to Texas. Commission Chairman Francis S. Murphy declared: "The Commission deeply regrets the decision of MGM to make the picture and feels that it may well be unpopular in Connecticut". . . . George E. Sawyer, assistant manager at the Victory theatre, New London, Conn., for 22 months, has been named manager of that theatre. . . . Hartford visitors: Harry F. Shaw, division manager, Loew's Poli New England Theatres, New Haven; Mrs. Ruth Bolton, relief manager, Loew's Poli New England Theatres' New Haven theatres; Leonard Young, formerly associated with E. M. Loew's Theatres, now in the night club business in New York.

INDIANAPOLIS

The Variety Club's heart fund sent an 11-year-old leukemia sufferer to New York for special treatments this week. . . . Russell Bleek, formerly office manager and booker for Republic here, has succeeded Larry Jacobs as branch manager for Screen Guild and Lippert. . . . Joe Cantor's new drive-in, now under construction on the northwest side, was the target of an injunction suit filed by property owners this week. He won his fight before the county plan commission. . . . L. J. McGinley, Film Classics special representative, and A. A. Schubart, manager of RKO exchange operations, were film row visitors. . . . "Battleground" continued to top the town in its second week at Loew's. "Borderline" was good at the Circle and "Bagdad" was mild at the Indiana.

KANSAS CITY

"The Sundowners," featuring John Barrymore, Jr., has been booked into approximately 100 theatres in the Kansas City trade area. Barrymore made personal appearances when the picture opened last Thursday at the Fairway, Tower and Upton. . . . Norman Davidson has been granted permission by the County Zoning Commission to build a drive-in theatre in the Intercity area. . . .

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The Missouri Heart Association this week sponsored a "Valentine Heart Show" at the Municipal auditorium. Display advertising for it was sponsored by theatres and other business firms.

LOS ANGELES

Newcomers included "Backfire" at the three Warner houses, "Borderline" at the United Artists group of theatres, "That Forsyte Woman" at Loew's State and the Egyptian and "Dancing in the Dark" at the Los Angeles and Chinese group of houses. . . . Phil Eisley, whose theatre holdings include the Lankershim, Picwood and Meralta, planned in from Dallas for conferences with his Los Angeles representative, Jim Haynes, and Earle Johnson, whose booking office handles product for the three houses. . . . In from Tucson was George Diamos, making the rounds of film row in behalf of the Tucson Amusement Co. . . . Another all-Western house will doff its spurs and saddles when the Hitching Post theatre in Santa Monica changes its policy and extensively remodels this month. . . . South Broadway theatres seemed to be most affected by the current business trend, with the Mission theatre sold by Harold Gimbel on auction and the Vinnicof circuit cutting its American theatre down to a three-day schedule. . . . Another new drive-in appeared on the local scene with an outdoor theatre in Southgate launching Aladdin Drive-ins, joint operation of Harry Popkin and the Berman Brothers.

LOUISVILLE

Single and double bills were evenly divided at the first run theatres here. "Pinky" was held over for a third Louisville week at the Brown, while "Battleground" was offered at Loew's, and the Mary Anderson bringing in "Guilty of Treason". The Scoop returned to Louisville "Shanghai Express" and "Desire", while new programs opened at the Rialto in "Thelma Jordan" and "Belle of Old Mexico" and the Strand with "Whirlpool" and "Unmasked. . . . Bills introduced in the General Assembly at Frankfort included House Bill No. 286 proposed by Representative Hayes, to require licensing of open-air theatres and levy a tax of 40 cents a year on each parking space. . . . In preparation for its opening for the current season, The Skyway drive-in theatre, Buechel, Kentucky, owned by the American Drive-In Theatres and headed by Lou Arru, has been completely remodeled. A completely new concession stand has been built, which includes a 40-foot-long sheltered serving counter.

MEMPHIS

Malco closed a week's vaudeville with "capacity business," Elliott Johnson, manager, said. He was so well pleased that another Malco vaudeville bill has been booked for February 22. Warner opened with the Dick Contino show in addition to its picture the day following the Malco's stage show and reaped capacity business. . . . "Stromboli," banned in Memphis by the censors, opens this week in Crittenden theatre, West Memphis, Ark., just across the Mississippi river from Memphis. Bruce Young, manager, said a matinee would be added to Crittenden's schedules and the picture shown as long as Memphians came to

see it. . . . Loew's State brought "Whirlpool" to its screen and Loew's Palace started showing "Black Hand." Strand scheduled for Tuesday opening this week "Samson and Delilah." First run business was much improved, all managers reported. Malco's vaudeville show was followed by "Dear Wife."

MIAMI

Harvey Fleischman, Wometco's district manager, arranged a vaudeville tryout for the Capitol. . . . Curtis Miller of Cloughton's reported a February 22 date for the south-eastern premier of "Cinderella" at the Embassy and Variety. . . . The Coral, Shores and Colony planned a limited engagement of "Henry V" with special discount prices arranged for members of the Miami *Daily News Youth Round-Up*. . . . William Hall, manager of the Coral, announced a new assistant, Perry Phillips. . . . Film fare offered "The Third Man" at Miami, Miracle and Lincoln. "All the King's Men" moved over to Cameo and Mayfair. Florida and Sheridan had "Samson and Delilah" for the third week. "On the Town" at Paramount and Beach. "Battleground" closing the seventh week at the Roosevelt to make way for the February 15 opening of "Stromboli".

MILWAUKEE

Currently featured at the Riverside in person is Sammy Kaye with "Borderline" as the picture presentation. At the Towne is "East Side, West Side." "12 O'Clock High" is now showing at the Fox-Wisconsin with "Chinatown at Midnight" as the co-feature. . . . Wisconsin Allied Independent Theatre Owners held their first regional meeting of the year at Madison with over 50 exhibitors in attendance. President Ben Marcus addressed the exhibitors. Arnold Brumm, secretary of the association and of the Ritz theatre here, explained COMPO. He went into full detail and urged all exhibitors for their full cooperation for it. The highlight of the meeting was the subject of public relations which was lead by Mr. Marcus.

MINNEAPOLIS

Harry B. French, president of Minnesota Amusement Company says recent sagging box office grosses were due to severe weather and not fault of pictures. "Product coming along has never looked better than this year," he said. . . . The remodelled Orpheum at Fergus Falls will open February 15 after \$100,000 improvements. It seats 840. . . . Construction of 450-seat theatre in Osboro, a health suburb of Minneapolis, to cost \$50,000, will start soon, Otto Kobs, former Prior Lake, Minn., exhibitor, announced. . . . New owner of Park, Long Prairie, Minn., is Tony Engst. . . . The Grove at Spring Grove, Minn., was recently destroyed by fire, but will be replaced by new theatre.

NEW ORLEANS

The result of the Supreme Court's consent decree had its beginning here recently. Paramount-Richards, Inc., now known as Paramount, Gulf Theatres, Inc., have already sold the Centenary theatre in Shreveport, La., Ritz theatre in Natchez, Miss., Gulf theatre in Gulfport, Miss. and a great number of other sales are pending. The latter two were sold to commercial enterprises and the

Centenary in Shreveport is again operating after being closed for a couple of weeks. . . . Irwin Poche recently yielded his position as president and general manager of Poche theatre to return to private sponsorship of musical and legitimate attractions. He was instrumental in the founding of the theatre two years ago and inaugurated the policy of presenting leading musical and legitimate shows of Broadway interspersed with outstanding cinema attractions.

NEW YORK

Broadway theatre business continued good this week. Five new films made their appearance. "The Astonished Heart," starring Noel Coward and Celia Johnson, arrived at the Park Avenue; Paramount's "Paid In Full" went into the Paramount; RKO's "Stromboli" opened at the Criterion in addition to other theatres; Columbia's "Mark of the Gorilla" went into the Palace, and Twentieth Century-Fox's "When Willie Comes Marching Home" bowed into the Roxy. . . . Lawyers of the industry and allied fields will analyze radio and television problems at a series of evening sessions, offered by the Practising Law Institute at the Hotel Roosevelt beginning February 28. . . . The Metropolitan Motion Picture Theatres Association has mailed letters to hundreds of unions in the New York area urging members and their families to support the fight against the 20 per cent Federal admissions tax.

OKLAHOMA CITY

Some time during the coming summer, the second outdoor theatre near Joplin will be opened, it was announced by Jack D. Braunagel of Kansas City, general manager of Commonwealth Drive-In Theatres, which operates the Tri-State drive-in theatre. The drive-in will accommodate approximately 400 cars, Mr. Braunagel said, and will have all of the latest innovations and improvements that have been made in outdoor theatres the last few years. . . . Mrs. W. E. Malin of Augusta, operator of the Lura theatre, brought a laundry sack full of small change donations for the March of Dimes to Campaign Director Pat Mehaffy. The sack contained \$261.69 and except for one check, the largest contributions were half-dollars. Mrs. Malin's contribution was included, but most of the money was collected from her theatre patrons. . . . Anadarko's four theatre owners Wednesday confirmed the sale of their theatres to a group which will form an Oklahoma corporation with headquarters here. The new owners are Elmer Bills, Kansas City, and H. F. Strowig, Abilene, Texas. Under terms of the contracts, the new owners will take over operations February 25. No price was announced.

OMAHA

William Miskell, Tri-States Theatres District manager, is a member of the advisory committee to the new Omaha Police School set up at the University of Omaha. . . . Bert Miller sold his Oriental theatre at Beaver City, Neb., to Ben Thorn, former exhibitor at Ansley, Neb. . . . C. J. Wheeler, RKO salesman at Dallas, Tex., for a number of years, has joined Eagle-Lion here as a salesman. . . . Jules Gerelick, with Columbia here

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and at Minneapolis for a number of years and later with Paramount, is a new Universal International salesman. . . . Lloyd J. Einfeldt bought the Dana theatre, Dana, Ia., from William C. White, who is moving to Denver.

PHILADELPHIA

A switch of salesmen's territories took place at Universal-International with William J. Doyle taking in the upstate territory, Harold Saltz taking over New Jersey and Delaware, Norman Weitman handling Scranton and Wilkes-Barre upstate, and Joseph Leon the Philadelphia salesman. . . . Charles Goldfine, who is building an outdoor theatre in the city, sold his Alden to Dave Shapiro for an undisclosed amount. . . . Dan Danrea, manager of the Stanley, Bridgeton, N. J., and manager for the Atlantic Theatres, Inc., in the area, left the company to enter the restaurant and food business in White Plains, N. Y. . . . A report by the Reading, Pa., City Treasurer showed that amusement taxes collected in 1949 were \$214,872, an increase of \$39,523 over 1948's total of \$175,349. . . . Warners is handling the area distribution of a 10-minute free United Nations' subject, "For All the World's Children."

PITTSBURGH

The entire strength of the Variety Clubs will be thrown behind the fight to have the Federal admission tax repealed or at least cut in half. . . . Announcement has been made that Morris W. Finkel, president of the Allied Motion Picture Theatre Operators of Western Pennsylvania, and O. F. Habegger have acquired the 1,500 seat Mt. Oliver theatre and the 800-seat Shadyside theatre from Warner Brothers. . . . Francis Aiell, who manages the Manos Theatre in nearby Latrobe, was another district winner in the Twentieth Century-Fox's recent showmanship contest. . . . The Warner theatre will get back to a Thursday opening with "Backfire" this week, making way for the premiere of "Samson and Delilah" on February 23.

PORTLAND

Spokane's Favorite Theatres, consisting of Post, Granada and Liberty, will entertain the city's 130 orphans once or twice a month, announces Robert Colman, city manager. To cooperate with management projectionists of Local 185 will donate their time. . . . Returns from Seattle's film row one hundred per cent in the March of Dimes. . . . A. J. Sullivan, branch manager United Artists, conferred with Jack O'Bryan and Morrie Segel, Oregon salesmen. . . . Expressions of regret were registered on the passing of W. A. Cochrane, pioneer exhibitor at North Bend, also operated house at Snoqualmie now operated by Joe Lewis. . . . Weather back to normal, except at Aberdeen, Wash., where houses closed for week, account of scarcity of city water supply.

SAN ANTONIO

First runs included "Mrs. Mike" at the Aztec theatre; "Prince of Foxes," Majestic; "Under Capricorn," Hi-Ho, and "One Night With You," Josephine. . . . A new drive-in

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theatre is to be constructed on United States Highway 83, midway between Carrizo Springs and Crystal City, Texas, by H. W. Kartung, Jr., who announced plans for same last month. . . . Burroughs & Hendricks presented their midnight "Spooks Jamboree" at the Guadalupe Teatro Saturday. . . . Playing a full week at the Zaragoza Teatro was Eddie Davis and his Chicago Folies. . . .

SAN FRANCISCO

New shows on Market Street marquees this week are "When Willie Comes Marching Home" at the Fox, "Blue Grass of Kentucky" at the Paramount and "Father Is a Bachelor" at the Orpheum. . . . The past week saw the Paramount building change hands. San Francisco financier, Louis R. Lurie, paid over \$400,000 cash to United Paramount. The building does not take in Paramount theatre. . . . The Blumenfeld theatre interests have run into a snag in their plans to build a \$200,000 drive-in theatre on the north side of Clarendon Avenue in San Francisco. Two civic groups claim it would create a serious traffic hazard, and lower property values. Further hearings are scheduled.

SEATTLE

Theatres throughout the state of Washington launched a drive for the repeal of the wartime 20 per cent amusement tax. The campaign was opened by an announcement by James M. Hone, executive secretary of the Independent Theatre Owners' Association of Washington, who also urged that patrons write to their Congressmen asking for the repeal of the tax. . . . Returns from Seattle's Film Row show 100 per cent contribution to the March of Dimes. . . . Glenn Haviland was elected president of the salesmen's Coliseum. Also elected were: Arnie Eichenlaub, vice-president; Leonard Raatz, treasurer, and Harry Blatt, secretary.

ST. LOUIS

Programs for the week at the first run houses included: "Mrs. Mike" and "The Valiant Hombre" at Loew's State. "On the Town" at Loew's Orpheum on moveover from Loew's State. "Backfire" and an eight-act vaudeville show headed by Jessica Dragonette at the Fox. "Sands of Iwo Jima" and "Woman in Hiding" at the Ambassador, former on moveover from two weeks at the

Fox. "Montana" and "The Lost Tribe" at the St. Louis. "When Willie Comes Marching Home" and "Deputy Marshal" at the Missouri. . . . Joe Ansell, head of the St. Louis Variety Club, said this week that if the 20 per cent amusement tax is reduced or eliminated many theatres will be able to reduce admission prices by a nickel.

TORONTO

Famous Players Canadian Corp. came out with a qualified statement regarding plans for showing "Stromboli" because of the Bergman incident. There was nothing definite about bookings, it said, the picture not yet having been passed by the Ontario censors, but it was admitted that the circuit had no desire to flout public opinion. "Stromboli" in itself was not objectionable. . . . The Drive-In Theatre at Britannia Bay, near Ottawa, is to be used for Sunday church services next summer, according to plans of the Britannia United Church. . . . The power restrictions in Northern Ontario were lifted February 13 by the Provincial Hydro-Electric Commission because of improved river conditions. . . . Both James R. Nairn, advertising chief of Famous Players, and his wife have been appointed to the publicity-advertising committee of the Dollar-Sterling Board which is to encourage trade with Britain. Mrs. Nairn is national secretary of the Canadian Women's Press Club and publicity director of the Canadian Red Cross Society.

VANCOUVER

A week of moderate temperatures is helping business generally both downtown and in the neighborhoods. Tops for the week were "Adam's Rib," Capitol; "12 O'clock High," Strand; "Lost Boundaries" at the Studio; "Fighting Man" at Plaza-&-Hastings; "Jolson Sings Again" in its fourth week and still doing nicely. . . . A 1,000-seat theatre is planned at North Vancouver across the inlet from here by Clarence Dowsley and associates, making three theatres in North Vancouver, at present a closed Odeon situation. . . . Brighthouse will have a outdoor theatre this summer it will be erected by the B. C. Turf and Country Club, which owns two race tracks in the zone. . . . The recent power shortage brought out the inventiveness of Harry Black, Capitol theatre manager, at Prince Rupert, B. C. Mr. Black got the chassis and motor of an old bus; borrowed transformers from Port Edwards; a dynamo was found at Penticton and hooked together these units to produce power and light for the projectors, neon sign and theatre lights.

WASHINGTON

New openings included: "Malaya" at the Capitol; "Man on the Eiffel Tower" at RKO Keith's; "Montana" at the Warner; "Follow the Boys" and "It Ain't Hay" at the Metropolitan; "Captain China" at the Columbia; "The Great Victor Herbert" and "Kiss the Boys Goodbye" at the Little; "Lady Eve" at the National. . . . Sidney Lust's Cheverly theatre celebrated its third anniversary with a stage show and double feature. Performers from Bladensburg Junior High School competed in a talent show at the matinee, and the evening performance included a dance revue.

The Hollywood Scene

Make It More Pleasant To See Films: Sturges

by WILLIAM R WEAVER
Hollywood Editor

Preston Sturges, the man whose "Great McGinty" and "Miracle of Morgan's Creek" sent box office records soaring and whose "Unfaithfully Yours" and "Beautiful Blonde from Bashful Bend" didn't, says exhibitors aren't doing right by Hollywood. But wait—he *does not* say you ought to be paying more for your pictures! And if that doesn't set him far enough apart from most of the producers talking out loud these days in Hollywood, his complaint and his proposals for remedy assuredly do.

Says Exhibitors Keep People from Theatre

Met at table in his Players Restaurant on Sunset Strip, he is asked, when the conversation gets around to the recent train of protests that exhibitors aren't sending Hollywood as much money as they were a while back, "Do you think it's the fault of the exhibitors, or the product?" He replies, "It's the exhibitors' fault. They do everything they can to keep people away from our pictures. They started years ago by building their theatres the wrong shape. They had it right back in the old store show days—a long, narrow auditorium fronting on the screen—what sense is there in building a broad barn of a place where nobody but a few people in the middle see a picture the way it's made to be seen?"

"But that isn't the worst of it. People might even come into square theatres if they'd make it pleasant for them to do so. As matters stand, the picture's got to be

strong enough to make people put up with the nuisance of getting to see it. Exhibitors make parking as difficult as going somewhere on a train. If a crowd turns up, they make the people stand in lines—rain, cold or snow—for hours, waiting to get in. And when they get 'em in they sell 'em smeary popcorn and noisy candy. It's up to the picture to give the customers any pleasantness at all, and they throw a cheapie with a good one to make it twice as hard for the good one to do the job."

So he's asked what might be done about all this, and he says, "I'm doing it! I'm building my own theatre right now—want to see it?" And that leads upstairs to, where that operation is going forward, with carpenters, brick masons and mechanics putting the Sturges ideas for customer satisfaction loudly and swifly into tangible form.

Everything Is Planned For Customers' Comfort

The Sturges theatre, a 300-seater, is reached by motor via a side drive that deposits the customer squarely in the doorway an attendant taking the car and returning it when bid. To the customer's right is a check room and perfume bar, and when checking's done the customer takes two steps into a room bordered on one side by a bar and on the other by a row of low boxes facing a stage equipped for plays or film. Off further to the right—this is all done without fixed walls—a customer can eat or drink anything he wants at rich tables overlooking Hollywood. Within the row of low boxes is an expanse that looks like a dance

floor—and is when desired—and turns out to be the main seating space, supported by a special jack mechanism (a Sturges invention) which functions in such manner that the expanse breaks up, when seats are run out onto it, into stepped rows of seats. Music floods into the place from an orchestra ensconced and unseen in a horn-type embrasure below the stage.

The foregoing are preliminary revelations. A complete report on the Sturges structure will be forthcoming when it is completed. The Sturges plan for its operation is as broad as the entertainment world; it can be used for film, stage plays, dances, parties, musicals—anything in the book, and at any time of day or night. It's builder says his prime objective is to make attendance a pleasant experience for those who come, and that if exhibitors would make that objective theirs, they would find business a good deal better than it is.

Five Pictures Get Under Way at Studios

Five pictures get started during the week.

Warners launched "Sugarfoot," produced by Saul Elkins and directed by Edwin L. Marin, with Randolph Scott, Raymond Massey and Adele Jergens.

Universal-International rolled "Ma and Pa Kettle Back Home," Percy Kilbride-Marjorie Main vehicle, produced by Leonard Goldstein and directed by Edward Sedgwick.

RKO started "Bunco Squad," produced by Lewis J. Rachmil and directed by Robert I. Leeds, with Robert Sterling and Joan Evans.

Republic went to work on "Dark Violence," produced by William Lacky, directed by George Blair, with Dorothy Patrick and Robert Rockwell.

Monogram started "Henry Does It Again," with Raymond Walburn and Mary Stuart, produced by Peter Scully and directed by Jean Yarbrough.

THIS WEEK IN PRODUCTION:

STARTED

MONOGRAM
Henry Does It Again

REPUBLIC
Dark Violence

RKO RADIO
Bunco Squad

UNIVERSAL-INTERNATIONAL
Ma and Pa Kettle
Back Home

WARNER BROS.
Sugarfoot

COMPLETED

EAGLE LION
The Sun Sets at Dawn

REPUBLIC
Salt Lake Raiders

20TH CENTURY-FOX
Outbreak

UNIVERSAL-INTERNATIONAL
Peggy

SHOOTING

MGM
Summer Stock
Three Little Words
The Toast of New Orleans
Crisis

Father of the Bride
Right Cross
A Life of Her Own

MONOGRAM
Guns Roar in Rockhill
A Modern Marriage

PARAMOUNT
Union Station
My Friend Irma Goes West

RKO RADIO
Jet Pilot
Sons of the Musketeers
Alias Mike Fury
White Rose for Julie
20TH CENTURY-FOX
Rawhide
Where the Sidewalk Ends

UNIVERSAL-INTERNATIONAL
Louisa

WARNER BROS.
Lightning Strikes Twice
The Two Million Dollar Bank Robbery (formerly "Million Dollar Bank Robbery")

Asks Guilds To Discipline Erring Stars

Hollywood guilds were called upon to discipline the "fugitives of moral decency and offenders of good taste." In absolving the producers from responsibility in this matter since "individual producer chastisement of any erring star is ineffective and combined producer chastisement may well be a violation of the nation's laws," Gael Sullivan, Theatre Owner of America's executive director, last week described Hollywood as "a target of the professional blue-noses. . . the glittering paradise of yearning bobby soxers—and pay dirt for literary irresponsibilities."

Mr. Sullivan, addressing the annual convention on the United Theatre Owners of Illinois at Springfield, cited the industry's contributions to the arts and sciences, but criticized the emphasis given the negative side of the news. "Hollywood makes almost daily headlines that attract unjustifiably more mass attention than any other kind of news coming from press, radio or television."

"Manufacturing gossip, peddling rumors and personal aggrandizement, and starting vicious whispering campaigns of scandal have a jet-propelled production line in the movie centers. The reputable journalists who survey the Hollywood scene are long on the truth and short on the sensational. The syndication of their honest reporting is slight and the readership generally quite slim," he added.

Mr. Sullivan's plea to the guilds, thus far, has brought a reply from Ronald Reagan, president of the Screen Actors' Guild. Mr. Reagan said he was speaking only for himself when he claimed the public itself would, could and should decide who it did and did not want to see. In Washington, Abram F. Myers, Allied general counsel, urged the Council of Motion Picture Organizations to review the Finneran Plan again, in which exhibition would discipline the errant stars.

To Honor Charles Skouras

Charles Skouras, president of National Theatres Amusement Company, will be honored at a testimonial dinner March 4 at the Ambassador Hotel, Los Angeles, given by B'nai B'rith. Mr. Skouras will receive an award for his contributions to interracial understanding, community welfare and philanthropic enterprises. Industry executives and civic leaders will attend.

Eastman Exhibition Begins

A special exhibition of rare photographs, autographed letters, documents, books and portraits opened last Saturday at the George Eastman House at Rochester, N. Y. The occasion was the 15th anniversary of the birth of William Henry Fox Talbot, the British inventor who was a good deal responsible for laying the foundations of the photographic science.

Short Product in First Run Houses

NEW YORK—Week of Feb. 13

ASTOR: Counterfeit Cat.....Columbia
Feature: Battleground.....MGM

CAPITOL: A Wee Bit of Scotland.....MGM
Sports Oddities.....MGM
Feature: Mrs. Mike.....Columbia

CRITERION: Vaudeville Day.....Warner Bros.
Lyon's Busy.....Warner Bros.
Feature: Stromboli.....RKO Radio

GLOBE: Sheepish Wolf.....Warner Bros.
The Great Showman.....Columbia
Feature: Port of New York.....Eagle Lion

MAYFAIR: Bear Feet.....Warner Bros.
Feature: Sands of Iwo Jima.....Republic

PARAMOUNT: The Fly's Last Flight
Start 'Em Young.....Paramount
Young Dr. Sam.....Paramount
Feature: Dear Wife.....Paramount

RIVOLI: Aquatic Health Party.....Paramount
Feature: Samson and Delilah.....Paramount

ROXY: Paint Pot Symphony.....20th Century-Fox
Lawrence Welk and His Champagne
Orchestra.....20th Century-Fox

Feature: Twelve O'Clock High.....20th Century-Fox
STRAND: So You Want to Throw a Party
Warner Bros.

Princely India.....Warner Bros.
Home, Sweet Home.....Warner Bros.
Feature: Montana.....Warner Bros.

CHICAGO—Week of Feb. 13

GRAND: Iron Ponies.....RKO Radio
Feature: The Outlaw.....RKO Radio

CHICAGO: All the World's Children
Paramount

Feature: Montana.....Warner Bros.
STATE LAKE: Saturday Evening Puss.....MGM

Feature: Battleground.....MGM
UNITED ARTISTS: Jib to the Top Sail
20th Century-Fox

Boots in the Woods.....Warner Bros.
Feature: Never Fear.....Eagle Lion

WOODS: Lionel Hampton and Orchestra
Universal

Feature: My Foolish Heart.....RKO Radio

Company to Distribute Argentine Films in U. S.

Formation of the Martin Argentine Film Corporation with exclusive rights to all Argentine films not yet sold for U. S. distribution and for all future Argentine product during a five-year period, was announced this week by Juan Martin, former Argentine consular official and president and general manager of the new firm. Mr. Martin's company has signed distribution contracts for the U. S. with 10 Argentine studios. Offices will be opened in New York, Los Angeles and San Antonio.

About 150 pictures are immediately available and new product will be forthcoming at the rate of 60 a year, making possible the release of one or two films a week, Mr. Martin said. Only about five per cent of the pictures will be titled and distributed to art houses. The rest will be shown in the original version and will be aimed especially at the Spanish-language theatres in the east and southwest.

Mr. Martin said, "I believe there is a possibility that the dollar earnings of Argentine films may help to ease the situation of the U. S. films in Argentina." Argentina has not issued any import permits for 11 months.

Cuban Critics Select

"Hamlet" this week was selected as the best picture of the year by the Cuban Association of Motion Picture Critics. "Red Shoes" was given second place, and "Open City," third. The awards were made by Lorenzo de Castro, president, at a luncheon in Havana.

700-car Drive-in Planned

The Edwards' Theatres Circuit will construct a 700-car drive-in at Sunland, Calif. Featured will be a snack bar, rest rooms and projection booth in a single building. Opening is planned for May.

Monogram Japan Deal

Arrangements have been made with the Japanese Government for the distribution and exhibition of all Allied Artists and Monogram films for a five-year period, it was announced last week by Steve Broidy, Monogram president. Mr. Broidy said that Japan had granted the required import permit, and necessary applications were being prepared for submission to Gen. Douglas MacArthur, who is expected to approve the arrangements.

The contracting principals in the deal, it was stated, were Kenneth K. Hirose, president of the Schochiku Film Enterprises, a California company, and Monogram International Corp., headed by Norton V. Ritchey. The distribution in Japan will be handled by the Schochiku Company, Ltd., which owns about 850 and leases some 500 theatres in Japan.

The permit granted by the Japanese government covers exhibition in the Honshu and Kyushu territories.

National Legion of Decency Approves Eight of 10 Films

The National Legion of Decency this week reviewed 10 new films, placing three—"The Confession," "The Cowboy and the Prizefighter" and "Trail of the Rustler"—in Class A-1, morally unobjectionable for general patronage; five—"Bell of Old Mexico," "Champagn for Caesar," "Guilty Bystander," "Outside the Wall" and "The Sundowners"—in Class A-2, morally unobjectionable for adults; and two—"Mad About the Opera" (Italian) and "Quicksand"—in Class B, morally objectionable in part for all, the former because of the "low moral tone," and the latter because it "tends to condone wrongdoing."

"What the Picture did for me"

Columbia

BLACK EAGLE: William Bishop, Virginia Patton—Any time we have a picture about a horse, we always do well. Was very cold but crowds were about average. The black horse in the picture was sure beautiful. Played Friday, Saturday, January 20, 21.—J. E. Willson, Majestic Theatre, Clear Lake, S. Dak.

KNOCK ON ANY DOOR: Humphrey Bogart, John Derek—Too much talk in this one and not enough action to please the customers. Bogart was popular when he was on the wrong side of the law. Perhaps he should be allowed to return to the rackets. Played Thursday, December 8.—L. F. Adams, Tapline Theatre, Ras El Misha'ab, Saudi Arabia.

LEATHER GLOVES: Virginia Grey, Cameron Mitchell—Doubled with "Neath Canadian Skies" (Screen Guild) to 60% of normal Saturday gross. What I saw of the picture seemed to be well acted and well directed. The local school played their first game of the county tournament this night, which accounts for a great part of the low gross. Played Saturday, January 21.—Fred G. Weppeler, Colonial Theatre, Colfax, Ill.

LOADED PISTOLS: Gene Autry—Just the usual Western stuff. Some fairly entertaining songs. My patrons don't go for Gene Autry nearly as well as they did. Doubled with "Fightin' O'Flynn." Just one of the common sort. Nothing to recommend here either. Did 85% normal business with fine weather and poor opposition. Played Friday, Saturday, January 27, 28.—Melvin M. Edel, State Theatre, Centralia, Ill.

LOST HORIZON: Ronald Colman, Jane Wyatt—Here is one of the finest of pictures. Frank Capra's wonderful snow shots have never been equalled. It will hold you spellbound (and you may have seen it years ago), but you will still be held by the way the story is unfolded. A beautiful production from the way the story is told to the lesson it teaches. This one did just average business. Doubled with a very nice little picture, "Old Fashioned Girl" (Eagle-Lion). Played Wednesday, Thursday, January 25, 26.—Melvin M. Edel, State Theatre, Centralia, Ill.

LOST TRIBE, THE: Johnny Weissmuller—Played a cartoon festival with this one to normal gross. The Jungle Jim Series have gone over quite well here so far. This one had everything one could ask for—animals and everything else. The picture was well liked by all I talked to. Played Saturday, January 14.—Fred G. Weppeler, Colonial Theatre, Colfax, Ill.

LUST FOR GOLD: Glenn Ford, Ida Lupino—This picture was really good! My gross was average for midweek and all my patrons were satisfied. The scenery shots of Arizona are exceptionally good in sepia tone. It's not a Western! Historical is the word—not hysterical! Played Wednesday, Thursday, January 11, 12.—Fred G. Weppeler, Colonial Theatre, Colfax, Ill.

RUSTY SAVES A LIFE: Ted Donaldson—Doubled with "The Blazing Trail," Columbia, to average gross. The Rusty Series have always been popular here, as well as the Durango Series. Both pictures are the usual program pictures for double features—as good as any of the others. Played Saturday, January 7.—Fred G. Weppeler, Colonial Theatre, Colfax, Ill.

Eagle Lion

RED SHOES, THE: Moira Shearer, Robert Helpmann—The highlight of this picture is a stylish ballet. Though overlong, the story is good and the Technicolor excellent. Many favorable comments. Played Saturday, December 10.—L. F. Adams, Tapline Theatre, Ras El Misha'ab, Saudi Arabia.

Mayer & Burstyn

QUIET ONE, THE: Donald Thompson—This picture

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

was voted one of the ten best of the year, but I shall never know why, nor will my patrons, the few who came to see it. It's the story of a colored boy with a colored cast and very little talking. (Sure is "the Quiet One"). Played Thursday, Friday, February 2, 3.—Ken Gorham, Town Hall, Middlebury, Vt.

Metro-Goldwyn-Mayer

ANY NUMBER CAN PLAY: Clark Gable, Alexis Smith, Wendell Corey—Three good actors in a swell picture. These are the kind of pictures where Gable is usually good. This picture did not have as much action as we would like to have seen. Comments were good. Business was below average for our best play-dates. Played Sunday, Monday, Tuesday, January 22-24.—J. E. Willson, Majestic Theatre, Clear Lake, S. Dak.

DOCTOR AND THE GIRL, THE: Glenn Ford, Janet Leigh—This is one of MGM's sleepers that awakened too soon for me. It gave me my lowest Sunday, Monday gross in months. I had seen the picture at an MGM screening in Chicago and enjoyed it. The few who came to see it also seemed to enjoy it, but I can't pay the rent on 50% of average gross. The weather was perfect for January—warm—so what is the answer on the low gross? Played Sunday, Monday, January 22, 23.—Fred G. Weppeler, Colonial Theatre, Colfax, Ill.

GREAT SINNER, THE: Gregory Peck, Ava Gardner, Walter Huston—Here is a perfect example of what is wrong with the movie business. A lot of star power and a lot of money completely wasted. This picture is about as far from entertainment as it can be. Business 60% of normal.—K. A. Spears, Roxy Theatre, Winlock, Wash.

INTRUDER IN THE DUST: Claude Jarman, Jr., David Brian—A picture hard to classify. I asked several of my patrons what they thought about this picture, and they all said, "I don't know." A picture well acted and performed.—O. Fomby, Paula Theatre, Homer, La.

MADAME BOVARY: Jennifer Jones, Van Heflin—How low can my grosses go on this type picture? This one took the prize. However, I feel I must play some of this type since there are some of my patrons who like to see only these. I can't please them all, all the time, but I can appease them. The picture is perfect as far as acting and stars—but not for small town and rural people. Played Wednesday, Thursday, January 4, 5.—Fred G. Weppeler, Colonial Theatre, Colfax, Ill.

THAT MIDNIGHT KISS: Kathryn Grayson, Jose Iturbi—The local school band booster club and band members sponsored this show and even then it was rough going. The picture is my ideal of perfect entertainment and relaxation. Beautiful music, comedy and Technicolor. It isn't the type for my average run of patrons, but I'm still glad I played it. Played Wednesday, Thursday, January 18, 19.—Fred G. Weppeler, Colonial Theatre, Colfax, Ill.

Monogram

KIDNAPPED: Roddy McDowell, Sue England—Acting only fair in this historical feature. Color helps this type of picture. Lack of star names is one drawback. For the price it isn't a bad little picture. Makes good double bill material. Played Monday, January 23.—Fred J. Hutchings, Community Theatre, Leader, Saskatchewan, Can.

STRIKE IT RICH: Rod Cameron, Bonita Granville

—This drew a poor crowd who were not too afraid to buck the cold. This has been our worst January box office in four years. However, it has been the coldest in that time as well. Those who came liked it. However, it is very similar to "Flowing Gold," which had a better cast. Played Wednesday, January 25.—Fred J. Hutchings, Community Theatre, Leader, Saskatchewan, Can.

Paramount

CONNECTICUT YANKEE IN KING ARTHUR'S COURT, A: Bing Crosby, Rhonda Fleming—Costume pictures mean my lowest grosses, usually. This one was no exception. But who are we to judge a picture? We can tell what it does for us and how some of the patrons liked it. Personally, I liked the picture and the few patrons I talked to liked it. I think Bing will stay on top in spite of yells from us exhibitors. Played Sunday, Monday, January 8, 9.—Fred G. Weppeler, Colonial Theatre, Colfax, Ill.

GREAT LOVER, THE: Bob Hope, Rhonda Fleming—Friday, the 13th, was a most unlucky day for our house because everyone expected another "Paleface" and were disappointed; but this is a good show and well received by most of my patrons. Played Friday, Saturday, January 13, 14.—Lee Brewerton, Capitol Theatre, Raymond, Alta., Can.

HEIRESS, THE: Olivia de Havilland, Montgomery Clift—An excellent picture for the better class theatre. Miss de Havilland's acting is indeed superb and a pleasure to watch. Played Wednesday, Thursday, Friday, January 25-27.—Ken Gorham, Town Hall, Middlebury, Vt.

MANHANDLED: Dorothy Lamour, Dan Duryea—Good picture and liked by all who saw it, but with weather 20 below most people stayed home by the fire. Did below average business on it. Played Wednesday, Thursday, January 18, 19.—J. E. Willson, Majestic Theatre, Clear Lake, S. Dak.

PALEFACE, THE: Bob Hope, Jane Russell—Many were disappointed in this feature, while others were quite satisfied. There were quite a few excellent parts that aroused a good deal of laughter. However, our crowd prefers Hope with Crosby. Played Friday, January 20.—Fred J. Hutchings, Community Theatre, Leader, Saskatchewan, Can.

Republic

BLONDE BANDIT, THE: Robert Rockwell, Dorothy Patrick—A good picture that is as modern as today's headlines. It is a story about a race horse bookie who falls in love with the right girl. Acting and comments good. Played Friday, Saturday.—L. Brazil, Jr., New Theatre, Bearden, Ark.

DOWN DAKOTA WAY: Roy Rogers—Had a matinee party on this one in conjunction with our Roy Rogers Riders Club. The matinee party didn't pay me, but I had as much fun as the kids, or more, and did get a lot of favorable publicity out of it. The evening performance was below average but then the local school was playing its last basketball game in the county tournament and everyone, including Aunt Tessie and Uncle Hiram, goes to the games. The picture is the usual Roy Rogers—good clean entertainment for young and old alike. Played Saturday, January 28.—Fred G. Weppeler, Colonial Theatre, Colfax, Ill.

FIGHTING KENTUCKIAN, THE: John Wayne, (Continued on following page)

(Continued from preceding page)
 Vera Ralston—Wayne, as always, is tops. Exciting story and should draw the crowd. Still think Vera Ralston not in a class with the others, but carried by Wayne. Played Sunday, Monday, January 29, 30.—Ken Gorham, Town Hall, Middlebury, Vt.

GOLDEN STALLION, THE: Roy Rogers, Dale Evans—A good picture for small towns. We always do above average business with Roy Rogers' pictures. Played Wednesday, Thursday, January 25, 26.—O. Fomby, Paula Theatre, Homer, La.

GRAND CANYON TRAIL: Roy Rogers, Jane Frazee—Personally, I think this is the best Rogers feature to date. The comedy, songs and general production values seem to be better. This is one Rogers feature all small towns should play. Played Monday, January 23.—Fred J. Hutchings, Community Theatre, Leader, Saskatchewan, Can.

RED PONY, THE: Robert Mitchum, Myrna Loy—This picture gave me an average gross. It was slow moving for those who expected an action picture, but to my average run of patrons it was O.K. The picture is good entertainment with good color and acting by all participants. Robert Mitchum is perfect in his role and, with a few pictures like this, the theatre-going public will forget his unfavorable past. Played Sunday, Monday, January 15, 16.—Fred G. Weppeler, Colonial Theatre, Colfax, Ill.

RKO Radio

ADVENTURE IN BALTIMORE: Robert Young, Shirley Temple—Recommend that all exhibitors send free passes to the people in their towns whose occupational specialty is "gossiping." This picture is good and has some good points to it. I took a beating on it—my lowest midweek gross since last July. Even the Chamber of Commerce gift night in the theatre did not help. Shirley redeemed herself in part after the horrible exhibition in "Mr. Belvedere Goes to College." I recommend the picture for all situations. Played Wednesday, Thursday, January 25, 26.—Fred G. Weppeler, Colonial Theatre, Colfax, Ill.

EVERY GIRL SHOULD BE MARRIED: Cary Grant, Betsy Drake—This drew a good crowd, who seemed to enjoy every bit of it. Parts were excellent while others tended to drag. Anyway, it was one of the best grossers during this cold month of January. People just don't stir out for anything when the temperature is 40 below. Played Tuesday, January 17.—Fred J. Hutchings, Community Theatre, Leader, Saskatchewan, Can.

JOAN OF ARC: Ingrid Bergman, Jose Ferrer—This is a masterful production, but not worth the increased admission. Business was off, except the matinee, which was good owing to an intensive school campaign. Played Monday, January 30.—Lee Brewerton, Capitol Theatre, Raymond, Alta., Can.

JOAN OF ARC: Ingrid Bergman, Jose Ferrer—One day only at these terms and the prices I must charge. Second run, too. Of course, you all have been told it is a wonderful picture. It is. There is no question about that. There are lots of people who wanted to see it. But not at \$1.20 and I don't blame them. Too bad RKO killed this fine picture with their roadshow policy. It will be back next year at the right price and should still do business. Played Tuesday, January 24.—Melvin M. Edel, State Theatre, Centralia, Ill.

MIGHTY JOE YOUNG: Ben Johnson, Terry Moore—On my advertising folders and window cards I had marked, "If you like something fantastic, impossible, this is it, 'Mighty Joe Young'." So people turn in for a record business since I took over two years ago. Thanks to another exhibitor; I read his remarks, then put them on paper and held it until I was ready to play the picture. I always read what the Product Digest has to say when I prepare my program for the month. It is of great help. Played Saturday, Sunday, January 21, 22.—Paul Fortier, Town-Hall Theatre, Danville, Quebec, Can.

SET-UP, THE: Robert Ryan, Audrey Totter—A good boxing picture which pleased the men. Only a few women came to see this one. RKO traveler made a special trip to deliver this film over 200 miles, so goodwill is still a sign of the time. Played Thursday, January 12.—Paul Fortier, Town-Hall Theatre, Danville, Quebec, Can.

SO DEAR TO MY HEART: Walt Disney Feature—Doubled with the old Abbott & Costello "Buck Privates." Played this town many, many times before and, of course, second run on "So Dear to My Heart," a beautiful picture that you will be proud to play. You wonder how come they ever make so darn many poor films. It's the type of picture the public wants and you want to give them. Play it by all means. Box office was way above normal for this double bill. One of the best in months. Played Sunday, Monday, Tuesday, January 29-31.—Melvin M. Edel, State Theatre, Centralia, Ill.

SO DEAR TO MY HEART: Walt Disney Feature—Very good entertainment for the whole family. This is what my people want. This time Burl Ives had a chance to sing a few songs. He is very good. Played Thursday, Friday, Jan. 5, 6.—Paul Fortier, Town-Hall Theatre, Danville, Quebec, Can.

TARZAN'S MAGIC FOUNTAIN: Lex Barker, Brenda Joyce—This is one of the best Tarzans in a

long time. Satisfied young and old. Business average.—K. A. Spears, Roxy Theatre, Winlock, Wash.

WINDOW, THE: Bobby Driscoll, Barbara Hale—This is one of the best program pictures in circulation—not big, but will satisfy.—K. A. Spears, Roxy Theatre, Winlock, Wash.

Screen Guild

'NEATH CANADIAN SKIES: Russell Hayden, Inez Cooper—Doubled with "Leather Gloves" (Columbia) to 60% of normal Saturday gross. The trailer on this one was a fake. James Oliver Curwood's stories usually go over pretty good here. The local high school played their first game of the county tournament this night, which probably accounts for the low gross. Played Saturday, January 21.—Fred G. Weppeler, Colonial Theatre, Colfax, Ill.

Twentieth Century-Fox

CANADIAN PACIFIC: Randolph Scott, Jane Wyatt—Randy delivered again with a good action picture. The beautiful scenery was commented on by a considerable number, but business was very bad owing to the severe weather—57 days with temperatures steady at 14 to 40 below zero. Played Friday, Saturday, January 27, 28.—Lee Brewerton, Capitol Theatre, Raymond, Alta., Can.

COME TO THE STABLE: Loretta Young, Celeste Holm—A swell show for everyone. Did average at box office.—K. A. Spears, Roxy Theatre, Winlock, Wash.

GENTLEMEN'S AGREEMENT: Gregory Peck, Celeste Holm—A somewhat controversial picture, especially in this country. It is not as well done as the earlier "Crossfire," but it stirred up some discussion among the customers without changing any opinions. Played Thursday.—L. F. Adams, Tapline Theatre, Ras El Misha'ab, Saudi Arabia.

PINKY: Jeanne Crain, William Lundigan—My patrons thought it tops—a great story magnificently portrayed by a grand cast. Enjoyed by all classes—that means good business. Played Sunday, Monday, Tuesday, January 22-24.—Ken Gorham, Town Hall, Middlebury, Vt.

Universal

COUNTESS OF MONTE CRISTO, THE: Sonja Henie, Michael Kirby—This picture hit a new low here as we imagine it did elsewhere. No story at all, and loaded with unlikely situations. Even the production numbers were poor.—Played Monday, December 5.—L. F. Adams, Tapline Theatre, Ras El Misha'ab, Saudi Arabia.

FEUDIN', FUSSIN' AND A FIGHTIN': Donald O'Connor, Marjorie Main—I wondered last year if the names Marjorie Main and Percy Kilbride meant anything after "Ma & Pa Kettle," so I picked up this oldie from Universal for New Year's Day. Extra advertising, plugs, ballyhoo, etc., for several weeks before. It worked and I had 150% average gross. However, the picture was not liked by the majority of the patrons. They expected another "Ma & Pa Kettle." Played Sunday, Monday, January 1, 2.—Fred G. Weppeler, Colonial Theatre, Colfax, Ill.

LIFE OF RILEY, THE: William Bendix, James Gleason—The trailer on this was the best trailer I've ever seen and I thought because of that I would have outstanding business. Not so! Gross was down—50% of average. However, everything I've offered in the way of programs and changes in the past three weeks have gone over like lead balloons. The picture is really a good comedy, with William Bendix at his best. Digger O'Dell is a scream in the picture as on the radio. It's clean entertainment. Played Sunday, Monday, January 29, 30.—Fred G. Weppeler, Colonial Theatre, Colfax, Ill.

MEXICAN HAYRIDE: Abbott & Costello—This team has been losing ground in the comic business ever since "Buck Privates." By now, even the Arabs are familiar with their tired routines. Many walk-outs. Played Saturday.—L. F. Adams, Tapline Theatre, Ras El Misha'ab, Saudi Arabia.

ONCE MORE, MY DARLING: Robert Montgomery, Ann Blyth—One of the best love comedies of the year, and a little different, too. Not quite average draw here, but no fault of the picture. Comments good. Played Saturday, Sunday.—L. Brazil, Jr., New Theatre, Bearden, Ark.

Warner Bros.

COLORADO TERRITORY: Joel McCrea, Virginia Mayo—A picture similar to "Jesse James," and about as good. Comments good.—L. Brazil, Jr., New Theatre, Bearden, Ark.

JOHNNY BELINDA: Jane Wyman, Lew Ayres—Very good at the box office. So good that there was nobody left to see the next picture, "Lucky Stiff." Played Saturday, January 7.—Paul Fortier, Town-Hall Theatre, Danville, Quebec, Can.

JUNE BRIDE: Bette Davis, Robert Montgomery—

We had a poor print on this but the customers enjoyed the comedy and good dialogue. Montgomery carried this one. Played Saturday, Sunday.—L. F. Adams, Tapline Theatre, Ras El Misha'ab, Saudi Arabia.

WHIPLASH: Dana Andrews, Alexis Smith—A good prizefight film with some good action sequences. Played Monday.—L. F. Adams, Tapline Theatre, Ras El Misha'ab, Saudi Arabia.

Shorts

Metro-Goldwyn-Mayer

ONTARIO, LAND OF LAKES: Fitzpatrick Trilogue—The photography, scenery, and color in this short is superior. I personally enjoyed this short subject, even though I do not generally like Fitzpatrick's offerings.—Fred G. Weppeler, Colonial Theatre, Colfax, Ill.

OUT-FOXED: Metro has the best cartoons in the business. Each is as different as day and night. Droopy is an un-and-coming character. The kids scream when a Droopy cartoon comes on the screen. It's tops. Play it.—Fred G. Weppeler, Colonial Theatre, Colfax, Ill.

PETE SMITH SPECIALTIES: Exceptionally fine entertainment. We have yet to find one that wasn't, but some are better than others.—Lee Brewerton, Capitol Theatre, Raymond, Alta., Can.

THREE LITTLE KITTENS: Exceptional. One of the finest we have had the pleasure to play.—Lee Brewerton, Capitol Theatre, Raymond, Alta., Can.

Paramount

FLIP FLAP: This short went over well with the children.—H. A. Corr, Community Theatre, Marwayne, Alberta, Can.

MACADEMY AWARDS: This short was just fair. No comments from the patrons. Would not recommend this.—H. A. Corr, Community Theatre, Marwayne, Alberta, Can.

MAKE MINE MONICA: These headliners are not satisfactory to my patrons. Paramount has some good shorts, but these are not included.—Lee Brewerton, Capitol Theatre, Raymond, Alta., Can.

POPEYE'S PREMIERE: Here is another good Popeye cartoon.—H. A. Corr, Community Theatre, Marwayne, Alberta, Can.

POPULAR SCIENCE SHORTS: These are brilliantly done, and besides entertainment they carry an informative message.—Lee Brewerton, Capitol Theatre, Raymond, Alta., Can.

SUDDENLY IT'S SPRING: A Raggedy Ann cartoon brought back by Paramount. It was perfect for my Roy Rogers Riders Club matinee party show and that is where it played. Thanks, Paramount, for bringing this one back. It's good.—Fred G. Weppeler, Colonial Theatre, Colfax, Ill.

UNUSUAL OCCUPATIONS: It's a pleasure to present these to my patrons.—Lee Brewerton, Capitol Theatre, Raymond, Alta., Can.

RKO Radio

OIL'S WELL THAT ENDS WELL: Leon Errol comedies are popular here and this one was no exception. It has a lot of good laughs and Leon of the wobbly legs is the same.—Fred G. Weppeler, Colonial Theatre, Colfax, Ill.

SHAKE HANDS WITH SUCCESS: Do you want to be successful? This short will show you how! I'm going to try it out when the next salesman comes in. Perhaps I can be successful and get my film rental down.—Fred G. Weppeler, Colonial Theatre, Colfax, Ill.

Twentieth Century-Fox

FASHIONS OF YESTERYEAR: This short is a scream! And the commentary by Ilka Chase is no different. The models of yesteryear were what Grandpa wrote home about. If you want some laughs, play this one.—Fred G. Weppeler, Colonial Theatre, Colfax, Ill.

Universal

JUKEBOX JAMBOREE: This is a good reissue cartoon from Universal. It has a lot of good laughs to it and some good swing music. It is better than a lot of the current release cartoons.—Fred G. Weppeler, Colonial Theatre, Colfax, Ill.

MOVIES ARE ADVENTURE: These are really industry shorts. I think this series is doing more for the motion picture industry publicity campaign than anything else. I'm proud that I am playing them.—Fred G. Weppeler, Colonial Theatre, Colfax, Ill.

New Finance Firm to Back UA Product

New financing arrangements for independent producers will provide "a minimum of six pictures a year" for distribution by United Artists, it was announced last week by Gradwell L. Sears, president, after completion of negotiations between the company and Joseph Justman, operator of the Motion Picture Center in Hollywood.

The deal provides that financing be made available immediately to qualified independent producers. A corporation formed by David Loew, Carl Leserman and Mr. Justman will spearhead the financing deals, which will include the facilities of the Walter E. Heller Company, De Luxe Laboratories and the Motion Picture Center studios. The new Loew-Leserman-Justman enterprise will be known as the Eljay Corp., and will have Mr. Loew as president, Mr. Leserman as vice-president, Mr. Justman as treasurer, and Seymour Steinberg, attorney, as secretary.

This arrangement will mark Mr. Loew's return to the production financing field which he left several years ago. According to a UA statement, "The arrangement is a vitally important development in independent film making, particularly in the light of stringent financial conditions now prevailing, and will provide financing to top-ranking producing units."

Wilcoxon Back on Road For "Samson and Delilah"

Henry Wilcoxon, traveling ambassador for Cecil B. DeMille's "Samson and Delilah," resumed his good-will tour February 13, at Charlotte, N. C., the first of twelve southern cities to be visited during a three-week period, it was announced by Max E. Youngstein, director of national advertising, publicity and exploitation for Paramount. Wilcoxon, who is starred in the picture with Hedy Lamarr, Victor Mature, George Sanders and Angela Lansbury, toured the country last autumn, speaking before 12,000 public opinion leaders in fifteen key cities. He was forced to curtail his tour when the strain of making 109 appearances before religious, educational, civic, youth, mercantile and exhibitor groups taxed his strength.

Johnston, Cousins to Speak

Eric Johnston, president of the Motion Picture Association of America, and Norman Cousins, editor of the *Saturday Review of Literature*, will take the affirmative and negative sides, respectively, at a Town Hall forum on "Do Our Movies Abroad Speak for America?" The form is one of the regular Town Hall series broadcast over 267 stations on the ABC network. The film discussion will take place February 21 at Town Hall in New York.

IN NEWS REELS

MOVIETONE NEWS—Vol. 33, No. 13—Mercy killer acquitted. Republican Party holds rally. Congress stages Heart Fund show. Holy Year pilgrims received by Pope in Rome. World title bobsledding. Sun Valley ski meet. Helicopter ski-joring. Ski jumping in Japan.

MOVIETONE NEWS—Vol. 33, No. 14—Brotherhood Week. Toys for Europe. Largest passenger ship in U. S. Truman and the Boy Scouts. Snow horse racing in Switzerland. Maine: International snow shoeing. Speed skating. Washington: "Twelve O'Clock High" premiere.

NEWS OF THE DAY—Vol. 21, No. 247—United States military heads confer in Japan. Vice-President Barkley and Bob Hope in show for newswomen. Pope Plus welcomes Holy Year pilgrims. Republican Party rally. Skiing. Bobsled races.

NEWS OF THE DAY—Vol. 21, No. 248—New York: \$2,000,000 dope haul. Toys for Europe. Truman greets Boy Scouts. Horse race on ice. Helicopter girl. Experiments in Brotherhood.

PARAMOUNT NEWS—No. 50—Republican rally. Mercy killer acquitted. Bob Hope gets citations. United States retains bobsled title in Italian meet. Brotherhood Week: 1950.

PARAMOUNT NEWS—No. 51—Greatest athletes named in mid-century poll.

TELENEWS DIGEST—Vol. 4, No. 6-B—Mercy killer acquitted. Washington: Republican rally. Germany: Doctor's tests forecast sex. Viet Nam: Ambassador Jessup visits French-supported government. England: Election preparations. Washington: FBI chief testifies that Doctor Fuchs always had Communist sympathies. Coal dispute. Hialeah: Bahamas handicap.

TELENEWS DIGEST—Vol. 4, No. 7-A—Attlee fights for reelection. The Jerusalem problem. Malaya: Another Fifth Column? New York: Biggest narcotics haul. Virginia: America's biggest passenger ship under construction. New York: Photographers contest. New York: Salvador Dali previews debut in jewelry. Italy: Bobsled champions.

UNIVERSAL NEWS—Vol. 23, No. 325—G.O.P. girds for battle. Philippines chief visits Truman. Military heads tour Japan. Skiing in Japan. Bob-sledding championships. Washington: Heart Fund appeal.

UNIVERSAL NEWS—Vol. 23, No. 326—Carnival in Florida. Queen Mary's carpet. Operation bootstrap. WACS in Japan. Golden gloves. Women wrestlers. **WARNER PATHE NEWS—Vol. 21, No. 52**—Republican Party rally. John L. Lewis and the coal strike. Military chiefs in Japan. Bob Hope and wife decorated by the Air Force. Sun Valley skiing. Skiing with helicopter. Ski meet. Bobsledding.

WARNER PATHE NEWS—Vol. 21, No. 53—Truman and Boy Scouts. Dope ring capture. Berlin slowdown. Operation Bootstrap in Puerto Rico. Italian storms. Queen Mary's carpet. WACS in Japan. Helicopter girl. Brotherhood. Cross-country ski championships.

Rhoden Elected President Of New Film Association

Elmer C. Rhoden, head of the Fox Midwest circuit, last week was elected president of the new all-industry Motion Picture Association of Kansas City. The group, which held its organizational meeting on Tuesday, has as its objective the coordinating of industry activities in public relations, charity and welfare work. Included are producers, distributors, exhibitors, equipment firms, craft unions, trade publications, newspapers and radio. Arthur H. Cole, of the Paramount exchange, and Jay Means, an exhibitor, are vice-presidents.

License Merchandise

Fred Quimby, executive producer of MGM cartoons, has completed arrangements for the licensing of Tom and Jerry merchandise to be handled by Hollywood Enterprises, Inc. The current line of Tom and Jerry items will be augmented by a wide variety of additional articles.

Have you written your Congressmen and Senators to work for the repeal of the unfair and discriminatory 20 per cent Federal amusement tax? Do it now.

SEC Reports Paramount Stock Deals

Washington Bureau

Barney Balaban, president of Paramount Pictures, exchanged the \$2,000,000 of 2 3/4 per cent convertible notes he held in Paramount Pictures, Inc., for 80,000 shares of the firm's common stock, valued at \$1,000,000, \$500,000 in 2 3/4 per cent convertible notes in Paramount Pictures Corp., and \$500,000 in 2 3/4 per cent convertible notes of United Paramount Theatres, Inc.

This was disclosed in the Securities and Exchange Commission's monthly report on trading by insiders in film company stocks, covering transactions reported during the period between Dec. 11 and Jan. 10. Trading was unusually heavy.

Holdings Are Listed

As of Dec. 22, according to the report, officers and directors of the new Paramount Pictures Corp. had the following holdings: Mr. Balaban, 40,000 shares of common (since the old company's stock was exchanged on the basis of two shares of the old for one share in the new film company and one in the new theatre company), plus \$500,000 in notes; Duncan G. Harris, 1,350 shares; Stephen Callaghan, 700; Austin C. Keough, 250; Earl I. McClintock and Edwin L. Weisl, 100 each; Harvey D. Gibson and Fred Mohrhardt, none.

Stockholdings of officials of the new United Paramount Theatres, Inc., were not contained in the report issued here by the Federal agency.

The SEC said that Leonard H. Golden-son, on Dec. 22 exchanged the 1,100 shares of stock he personally held in the old company, gave away 200 shares and exchanged 500 shares owned jointly by himself and his wife. Y. Frank Freeman was reported giving away 100 shares, leaving 800. Anson C. Goodyear sold 750 shares and gave away 150, leaving himself 4,000 shares plus 4,200 in trust.

RKO president Ned E. Depinet was reported purchasing 15,000 shares of RKO common, bringing his holdings to 35,000 shares. Samuel Brody and George Burrows each acquired 25,000 shares of Monogram common, bringing their holdings to 40,799 and 25,033 shares, respectively. Mr. Brody holds options for another 2,000 common shares.

S. Charles Einfeld acquired 2,000 shares of 20th Century-Fox common, his entire holdings at the end of the period. John J. O'Connor sold his entire 300 shares of Universal common, but held 100 shares of 4 1/2 per cent cumulative preferred. William A. Scully gave away warrants for 1,000 shares of Universal common, leaving himself with 100 shares and warrants for 10,550 more. Nathan J. Blumberg gave away warrants for 200 shares, leaving himself warrants for 31,900.

Columbia vice-president Jack Cohn made three gifts totaling 3,044 shares of common, while his trust holdings gained 1,200 shares. At the end of the period he had 45,524 shares in his own name and 20,557 in trust. Abraham Montague gave away 850 shares but bought 600. He now holds 7,577 shares and warrants for 10,142 more. Abraham Schneider gave away 436 shares, leaving 9,592.

Joseph E. McMahon bought 100 shares of Republic common and 50 shares of preferred, boosting his holdings to 200 and 300 shares, respectively. Arthur J. Miller bought 100 common shares, and now holds 200 common shares and 100 preferred.

Loew's, Inc., bought another 600 shares of Loew's Boston Theatres common and now holds 125,875 shares. J. E. Brulatour, Inc., bought 488 shares of capital stock of Associated Motion Picture Industries, Inc., and now has 36,156 shares.

MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen—Walter Brooks, Director

We Need A Caravan of Showmanship!

SITTING in lodge with many old friends at the informal meetings of the Allied Board of Directors in Washington last week—and we appreciate the pleasure and privilege of being one of two “outsiders” present—we kept thinking of the oft-repeated theme of Allied’s Caravan Committee, which is an exchange of buying information among their members for the benefit of all.

But our thought was that buying and selling requires different approach. You seldom find a salesman who is also a good purchasing agent, or vice versa. The temperament necessary to buy closely is contrary to the salesmanship which is basic in every good showman. The buyer talks the product *down* when he wants to buy at low prices; the manager must talk the product *UP* when he displays showmanship.

We’ve been in both spots; wearing a long face in the exchange area, for the benefit of Film Row, but turning a fast corner when we got back to the theatre, to do a record-breaking business. We think, sometimes, that the Allied Caravan travels on one side of the road, omitting salesmanship in their desire to be better film buyers.

Along with the familiar theme song of “How cheap did you buy the picture?” you seldom hear the other refrain, “How well did you sell it?” Perhaps, when a picture is well sold, the price becomes less important in contrast with final results. The producers and distributors of motion pictures are also salesmen, and if the quality of salesmanship at the box office were as good as the preliminaries, there would be less of defeat and disaster for any of the parties to the original transaction.

You hear a lot of moaning at the bar, but you wonder, sometimes, if there isn’t another and less visible side, of pictures that produces profits because of showmanship built in by experts, and proven in advance. While singing the blues, it may be possible to drown out the tintinnabulation of ticket machines. Perhaps a lot of good pictures

THE TAX BATTLE

Within the next week (on Tuesday, February 21) there is scheduled a meeting of the important Ways and Means Committee of the House of Representatives in Washington, and we’re told that if the industry will make a good showing, the matter of tax reduction will march along, but if we fail to impress the law makers, the 20% excise tax on admissions will continue indefinitely or until we can marshal our forces for another attack.

Charley Niles, blunt and plain-spoken Allied leader from Anamosa, Iowa, says the fight is shaping up on party lines. The President and the Democratic majority in Congress have shown little disposition to reduce admission taxes. Democrats voted against immediate hearings on the repeal, while Republicans voted for it. “We have a knock-down, drag-out fight on our hands . . . or your children, and your children’s children will be saddled with this tax.”

Henderson M. Richey, exhibitor relations director for Metro-Goldwyn-Mayer, assigned to COMPO on the tax situation, and making his headquarters at Abram F. Myer’s office in Washington, is busier than the proverbial bird dog, running back and forth to “the Hill,” coordinating many efforts towards one objective, to obtain and insure the reduction or repeal of the Federal Excise Tax on theatre admissions within the immediate future.

get a downward treatment; perhaps the buyer’s instinct carries over too far at the point of sale.

We would like to suggest that a part of a proper film “caravan” would be riders with banners and flags flying, to proclaim the best entertainment at the lowest price for the greatest number.

Q The Civic Cinema Association of Rochester, N. Y., proudly commemorates the 20th Anniversary of the Little theatre, one of the oldest of the little “art” theatres in America, and for twenty years under the continuous management of Mr. and Mrs. Benjamin Belinson. We compliment Mrs. Belinson and her extraordinary group of local sponsoring organizations and groups, who have made this success story one of the most impressive we’ve ever heard. The job of bringing unusual films to a community, thus stimulating interest in motion pictures among those who would not ordinarily be patrons, creates new business for all theatres, in the better and broader preciation of motion pictures.

Bosley Crowther, addressing the recent Fox Showmanship Conference, deplored “the lost audience” as a morbid phrase; hoped for situations like this to discover “the found audience.” New, regular patrons are made, their movie habits fortified by an influence over others who may see and observe that motion pictures are their best entertainment.

Q Montague Salmon, managing director of the Rivoli theatre in Broadway, is nothing if not ingenious in planning new contests and finding ways to make them appropriate. Now he comes up with an essay contest which he says is founded on the Biblical story of the crushing tax placed upon the ancient Danites by the conquering Philistines, in the Cecil B. DeMille spectacle, “Samson and Delilah,” now current at the theatre. Patrons are asked to write on the subject, “Why the 20% Tax on Movie Admissions Should Be Removed,” keeping the way open for references to the ancient tribes who also suffered from unfair and discriminatory taxes. (There is no truth in the rumor along Broadway that the picture at the Rivoli is known in some circles as “Salmon and Delilah.”) —Walter Brooks

Lobby Front And Center!



Boyd Sparrow, managing director of Loew's Warfield theatre, San Francisco, obtained the cooperation of the United States Army in this intriguing display, and the smiling M.P., as advertising for "Battleground."



Cass Smith, manager of the Music Box theatre, Tacoma, Washington, put his house staff in marine uniforms (fatigues), for "Sands of Iwo Jima."

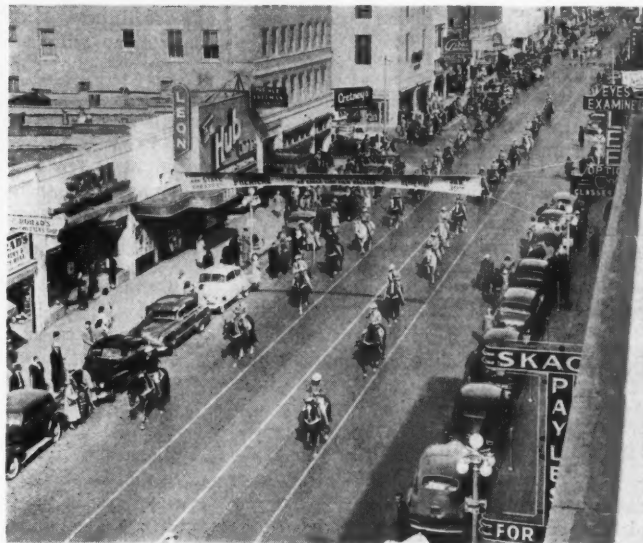


Ray Waymire, assistant manager of the Florida theatre, St. Petersburg, Fla., is responsible for the idea to make his house staff all Jolson for "Jolson Sings Again."

Below, the grand street parade which climaxed the shindig staged for the world premiere of "The Sundowners" at the Paramount and State theatres, Amarillo, Texas.



Ansel Winston, manager of the RKO Palace theatre, Chicago, sends this photograph of a practical Eiffel Tower and two hostesses to explain it, provided by Trans-World Airlines for "The Man on Eiffel Tower."



McCoy Sells "Iwo Jima" In Augusta

"The Sands of Iwo Jima" gave P. E. McCoy something he could really get his teeth into, as a demonstration of his own typical brand of showmanship, at the Miller theatre, Augusta, Ga. The public interest in Republic's stirring story of the famous exploit of the fighting Marines prompted the Mayor to proclaim "Iwo Jima Day" in honor of local veterans of the engagement, and civic and military groups responded with wholehearted support.

A special invitation was issued to these honored veterans, and the Mayor introduced them from the theatre stage at the opening performance. Local newspapers and radio stations contributed ample free publicity for the event, together with photographs and interviews with by-line writers and commentators. The local Marine Recruiting Service gave their cooperation throughout, with details of lobby and advertising display provided by this service. Good use was made of the historic scene of the flag raising on Iwo Jima, which has been immortalized as a symbol of heroic combat in action.

Cooperative newspaper advertising, sponsored by local merchants, picked up the theme of honoring veterans from the trading area, and this salute in print occupied more newspaper space than any paid advertising on the part of the theatre. Four radio stations also promoted local programs wherein the sponsors donated their time to the observance of "Iwo Jima Day" in Augusta. Entire theatre front display at the Miller was moved over to the Imperial for the hold-over engagement.

Veterans Re-Enact Flag Raising for "Iwo Jima"

City Manager Harry Burke arranged with local veterans to re-enact the classic tableaux of the flag raising on "Iwo Jima" as a stage prologue for the Republic picture, at the Community theatre, Saratoga Springs, N. Y., with the Mayor as guest speaker. Marine Corps League and a contingent from the Albany, N. Y., Recruiting Service were on hand for the ceremonies. An exhibit of guns, swords and insignia, as souvenirs of the action in the South Pacific, was on display in the theatre lobby, with Boy Scouts providing a guard of honor.

Excellent Cooperative Ad

Jim Barnes, manager of Warner's theatre, Huntington Park, California, submits a fine full-page newspaper ad for "Jolson Sings Again," which was underwritten by six local merchants. Use of the names of typical Jolson songs keyed advertising copy for each of the sponsors, with entire center of the page devoted to pressbook copy for the picture, entirely cost-free to the theatre.

SHOWMEN IN ACTION

Boyd Sparrow had his house staff in costume for "Ambush" and a particularly attractive display, four feet high and twenty feet long, in the lobby, at Loew's Warfield, San Francisco.

George A. Fraser, manager of the Laroy theatre, Portsmouth, Ohio, forwards his complete campaign on "The Hasty Heart," which is exceptionally good, as an entry for the Quigley Awards.

Al Tribbett, manager of the Liberty and Avalon theatres, Sunnyside, Wash., offers "dinner for six at the Planter's Hotel," and loge seats for "Adam's Rib" at the Liberty, for the best letter on "Who Should Be Boss—Man or Wife?"

Paul Townsend, manager of the Midwest theatre, Oklahoma City, Okla., sends a double-faced herald, one side for Danny Kaye in "Inspector General and the other for "Lady Takes A Sailor."

High Borland's special compliments from the friendly Louis theatre, on the south side of Chicago in the heart of the Negro district, include a decorative copy of Lincoln's Gettysburg Address.

Arthur Groom, manager of Loew's State theatre, Memphis, making use of the 20-page "Photoplay Study Guide" for the discussion and promotion of "Battleground."

Mike Piccirillo, manager of the Center theatre, Hartford, tied in with Connecticut authorities and some recent events in Boston, by booking "Armored Car" and "State Police."

Salvatore Adorno, Jr., manager of the Palace theatre, Middletown, Conn., doing a daily tieup with a local disc jockey via a "Mystery Tune" contest.

J. Boyle and M. Pysyk, that exploitation team at Loew's Poli theatre, Norwich, Conn., turn in their complete campaign on "Guilty of Treason."

Fred G. Weppler, manager of the Colonial theatre, Colfax, Illinois, sends a cute photo of the winners in his Roy Rogers Riders Club contest, ages approximately five to twelve, for our picture page.

Richard E. Engel, manager of the Stratford theatre, Poughkeepsie, N. Y., hands us a summons, in the form of a throw-away to advertise "Tell It to The Judge."

Russ Schmidt, city manager for Hamrick's Tacoma theatre, at the Music Box, Tacoma, Wash., enters photos of his recent campaign for "All the King's Men," with details of his contest on "Dancing In The Dark."

Maurice Druker, manager of Loew's State theatre, Providence, R. I., encloses a description of his display for a special morning show of "Circus Days."

Jack Sidney submits his campaign on "Battleground" from Loew's theatres in Baltimore, with the remark, "I'm real proud of this one, and feel it is absolutely complete in every angle."

Stanley Blackburn, manager of the Orpheum theatre, Omaha, Neb., brought a new record to the theatre with his terrific exploitation campaign for "Sands of Iwo Jima."

Bob Carney, manager of Loew's Poli theatre, Waterbury, Conn., sends a photo of his lobby standee on "Sands of Iwo Jima," with news of his local tieup with the United States Marines.

Guy Hevia, city manager for Reade theatres in Asbury Park, N. J., gives us a picture of his effective advance lobby exhibit for "Task Force" at the Mayfair theatre.

Ted Davidson, manager of Warner's State theatre, Lima, Ohio, ran the gamut of exploitation tieups for "Ichabod and Mr. Toad" including music, art and street ballyhoos.

Alice Gorham, publicity director for United Detroit theatres, ran ads in local newspapers saying "Mezzanine reserved for men too embarrassed to have others see their emotions stirred," for "The Hasty Heart" at the United Artists theatre.

Larry Schulz, manager of the Warner's National theatre, Milwaukee, shows some cute tricks for "She Wore a Yellow Ribbon" and "Baby Makes Three."

Jerry Baker, manager of the RKO Coliseum theatre, New York, used a street ballyhoo with a 40 x 60 set up outside, "See the Hottest Square Dance in History," for "Roseanna McCoy."

Bob Cox gives us his complete outline of a campaign for "Sands of Iwo Jima" from the Kentucky theatre, Lexington, Ky., and an all-out job, from soup to nuts.

Sonny Shepherd Shines Miami's Golden Shore

Sonny Shepherd, managing director of the Miami Lincoln and Miracle theatres, and exploitation head for Wometco's deluxe theatres in Miami, is a shy, retiring sort of person, not given to personal publicity. So, we've been asking and urging him to supply us with the necessary accoutrements for this profile over the best part of a year, and now, at long last, we've got them, and him, in just the spot we've desired. When Sonny was in New York a few weeks ago, attending the 20th Century-Fox Showmanship Conference, we persuaded a photographer to sneak up on him—and we've been nursing the picture of the Miami theatre, all decked out for "Slattery's Hurricane" since that season passed in Florida.

He's Captain of a Team

Sonny is a dual personality; he admits to being "just a theatre manager", but actually, he's top man for Wometco's first-run exploitation drive along the Miracle Mile. And he's a dual person, too, in the fact that Ed May, who is officially manager of the Lincoln, but plays a Hammond organ, works in close cooperation with Sonny in various exploitation stunts. There is also Franklin Maury, manager of the Miracle, and Tim Tyler, manager of the Miami, who fill out the dimensions of a working team. It's a baseball nine or a football eleven, when you count in the full size of Wometco's Miami staff, who answer to Sonny's signals.

There's an advertising department, and a television station, and all the accessories for publicity and public relations that you would associate with such diverse but related inter-



JOHN MARTIN SHEPHERD

ests. Mark Chartrand is officially public relations director for Wometco, but after all, Sonny can't be in more than five places at once. And there are also Wometco's subsequent run theatres, which involve another team, in reserve and playing on their own grounds, seven days a week. Harvey Fleischman functions here, and A. Arthur Price, a Round Table member, handles exploitation under him. Elmer Hecht, another Round Tabler, was recently promoted from the Park theatre, Tampa, to take charge of another Wometco division.

Sonny makes his office at the Miami theatre, one of the truly deluxe theatres in America, with more glamour than is found in a majority of main stem theatres across the nation. This is headquarters and the Miami is the flagship, but Sonny insists he's just a theatre manager, with no particular titles—just a capacity for getting things done, in our opinion. Sonny says no circuit in the country gets so much done as the "Wometco" of Sidney Meyer and Mitchell Wolfson, which is a nice way of acknowledging his home office. But a television station and 29 theatres are apt to become quite an operation in sunny Florida, or elsewhere.

He Is Also a "Joiner"

Just for the record, and because Sonny doesn't give with information about himself, we referred to *Motion Picture Almanac* to learn that John Martin Shepherd has been in theatre business most of his life, on stage as a child and later in theatre operation. He started with Wometco in 1926, and staged and produced children's shows for several years. He served four years in the Navy air services and is now a Lieut. Commander in the Naval Reserve. He's a "joiner"—and in his many club and organization memberships you'll find the secret of his public relations sense, which governs showmanship.

Popular Idea For Contest

Morris Mechanic, president of the New theatre, in Baltimore, worked out an ingenious contest with the United States Air Force Recruiting Service, whereby the most popular recruiting sergeant in the Baltimore area won a trip to New York to attend the world premiere of "Twelve O'Clock High" at the Roxy theatre. Four local recruiting sergeants appeared over radio and television programs over a week, putting in their pitch as to why each should be named as the winner. The idea not only attracted attention to the theatre and its playdates, but sold the idea of the Air Force and the popularity of the Recruiting Service in Baltimore. The sergeants themselves spoke highly of the picture, and they liked the contest, too.

Special Edition Proclaims "Heiress" in Phoenix

William Sale, manager of the Palms theatre, Phoenix, Ariz., sends a whole copy of the *Phoenix Gazette* of a recent date, in which the top eight-column head states that "All Phoenix Acclaims 'The Heiress'" and a subhead advises readers to "see amusement page." The masthead box reads "Special Palms Edition," which suggests that a showman has been at work. On the amusement page, a full single-column up and down the page is devoted to Arizona Paramount theatres, with the Palms theatre using pressbook single-column mats of the "greatness" series. There are no publicity mats or stories on the picture.

Boone Elementary Schools Stage Their Own Show

R. E. Agle, district manager for Appalachian theatres, in Boone, N. C., reports "A Youth in Review" musical, presented by the Boone Elementary Schools, on stage at the Appalachian theatre. The cast and program were divided into seven parts, "Indians"—"Pilgrims"—"Colonial Days"—"Frontier Days"—"Songs of the South"—"Cowboys" and "Gay Nineties." He says, "We in the small towns work mighty close with the schools, and about twice a year, the local school put on a show of their own, the children selling all the tickets. Needless to say, we have capacity business and pick up quite a few who never go to the movies."



The Miami theatre, flagship of the Wometco circuit, and pride of the Florida city, houses Sonny Shepherd as well as Wometco's home office staff, along with the only built-in restaurant to be found in the U. S. A. (so common in England, you know). You can enter Huyler's from the street or from inside the theatre, at your convenience.

HENRY R. ARIAS

PURCHASING AGENT
Foreign and Domestic
Film Distribution

729 7th Ave., N. Y. 19, N. Y. Circle 5-4574
Serving the Industry Since 1913. Negotiations in Any Language
CABLE: HENARIAS, N. Y.

Round Table In England

JOHN A. DIXON, manager of the Regal, Chesterfield, sends some amusing photographs of the annual staff party, in which competitors for fancy dress appeared, with one character in a wheel chair labeled "I'm feeling proper poorly." All places of entertainment in the borough joined in the fun. . . . J. G. DUVERNOY, manager of the Grand cinema, Lowesoft, glad that his small theatre could enjoy the personal appearance of a visiting film star. . . . A. BROADHURST, manager of the Ritz cinema, Oxford, displaying his good campaign for "The Hasty Heart" with an especially attractive herald. . . . HARRY SAUNDERS, manager of the Odeon theatre, Prestwich, cites a newspaper story which states the film "Christopher Columbus" is helping Britain in her drive for dollar currencies. . . . J. KILLIP, manager of the Crescent cinema, Douglas, Isle of Man, is another new member of the Round Table. . . . A. GREGORY, manager of the Carlton theatre, Liverpool, submits examples of his exploitation as entries for the Quigley Awards. . . . D. A. PRESTO, manager of the Opera House, Jersey, encloses a tear sheet with a publicity halftone, the largest ever used in a Jersey newspaper, as promotion for "Diamond City." . . . C. H. G. EVILL, manager of the New Coliseum cinema, Whitley Bay, had editorial opinion on his idea of showing "Master of Lassie" to pedigreed local collies as "a film the dogs just had to see." . . . J. W. ELLIS, manager of the Coliseum theatre, Burslem, showing dignified and showmanly advertising for "Hamlet." . . . A. M. BURTON, manager of the Gaumont theatre, Halifax, makes effective use of personals in classified newspaper columns as teaser advertising for current attractions. . . . L. LOVELL, manager of the Regal cinema, Kirkcaldy, sends a picture of himself posed with members of the Black Watch Pipe Band, on stage for the presentation of "The Hasty Heart."

Q CHARLES TAYLOR, manager of Green's Playhouse, Dundee, Scotland, joins the Round Table and sends us samples of a set of 24 postcard views of this extraordinary 4,000-seat theatre, spacious and beautiful, which has its own Cafe Dansant, and Sunshine Cafe, with impressive foyer entrance, as fine as anything New York has to offer. . . . A. E. GRIFFITH, manager of the Carlton cinema, Nottingham, reports two weeks of excellent business with "The Hasty Heart." . . . CHARLES SMITH, manager of the Odeon theatre, Rhyl, had two young horseback riders as street ballyhoo for "A Run for Your Money." . . . NORMAN BLAIR, manager of the Regal Cinema, Atherstone, had a display of Disneyland Wool as promotion for "Melody Time." . . . C. DRYSDALE, manager of the Capitol theatre, Leith, sends a photo of his attractive Junior Club in their program of Christmas Carols. . . . J. L. McDONALD, manager of the Empire theatre, Clydebank, entertained a reporter and obtained a fine publicity story for his theatre in the local press. . . . CHARLES E. FOWLER, manager of the Winston cinema, Slaithewaite, likes the effect of his Round Table certificate on his office wall. . . . G. J. PAIN, manager of the New Cinerama, Glasgow, had a first aid class in bandaging as a Junior Club activity. . . . F. C. HARPER, manager of the Regal cinema, Putney, found an attractive slogan in "Any Number Can Play Santa Claus" to sick and lonely children as the keynote of his Christmas show. . . . A. TAYLOR, manager of the Savoy cinema, Walsall, used showmanship in handling of "The Third Man." . . . R. G. HONEYMAN, manager of the Regent theatre, Edinburgh, had distinguished guests for his holiday program. . . . JOHN LONGBOTTOM, manager of the Odeon theatre, Middlesbrough, showing skill with promotions for "The Great Lover." . . . L. G. WEBSTER, manager of the Savoy cinema, Northampton, writing sonnets as display copy for "Under Capricorn." . . . T. W. BENTLEY, Whitehall, promoting "Little Women."

Selling Approach

TWELVE O'CLOCK HIGH—20th Century Fox. Out of the sun—the stars—the thunder of the night—comes the high in screen achievement. The hour of great entertainment is at hand. The world stands still—at "Twelve O'Clock High"—men who cross wings with destiny. The picture of a man who was to lead them . . . whose daring was to become their daring . . . whose hate taunted them . . . mocked their lives and their loves . . . in one of the greatest emotional experiences you've ever known. Strong posters, with a 24-sheet that will lift your marquee or inner lobby display, and a 6-sheet that has equally good cut-out possibilities. Herald keys a campaign, containing the punch of the picture. Newspaper ad mats are unusual, beginning with teaser ads that will attract attention and raise curiosity. Intriguing title enables you to build from these teaser ads. Select one or more of them and use in advance of all other advertising. The balance of the newspaper ad mats are adequate and in a good assortment of styles and sizes. Experience in first-runs proves that this picture builds interest as it goes along, so make it count, with a proper selection of ad mats. Swing in line with exploitation keyed to the Army Air Force. Pressbook lists all of their public information offices and early returns show they respond for the picture and for co-operative display and exploitation stunts. Bantam Book 25c edition of the film story has the backing of over 800 Curtis Publishing syndicate distributors throughout the country who want to sell books as much as you want to sell the picture. A magazine-style publicity mat No. 4A should land in free space in a majority of newspapers. Gregory Peck never has had a stronger role, and publicity to capitalize his following will pay off. "Twelve O'Clock High" is worthy of your maximum showmanship effort. Give it the gun,

THE SUNDOWNERS—Eagle Lion. In color by Technicolor. Introducing John Barrymore, Jr., "the new profile." He was the target for every man's bullet and every woman's kiss. Marauders in the night . . . rustlers, plunderers . . . living by law of lash and gun. They took what they wanted, with a gun, a whip—or a kiss. 24-sheet and other posters will make excellent cut-outs for marquee or lobby display. In fact, this is an exceptional pressbook, containing good suggestions for showmen and all the accessories to work with. There's a good assortment of newspaper ad mats, some of them too big for a majority of situations, but plenty for selection in the smaller sizes. Like the posters, they have the virtue of superior display quality, not too crowded with type or credits. Good job in this department will be appreciated by managers. No herald is listed, but plenty of oversized newspaper mats to print your own. Young John Barrymore does have his father's good looks and makes a good impression in person. The company has given him the benefit of a big build-up through national pre-selling campaigns in magazine space, radio programs, columns and newspaper feature stories. Publicity stories and mats in the pressbook will bring some of this up-to-date with your playdates. Since this is a typical western, you can do all right selling the young star in a familiar setting. Pressbook suggests a giant postcard to be imprinted with lipstick emblems by teen-age patrons and mailed to Hollywood in appreciation, and it's not a bad stunt. Fan clubs and other teen-age ideas will help to create a following. Color trailer, free radio spot platter and other helps are offered in the pressbook. There is a mat for a coloring contest, and a "letter block quizzer for puzzle bugs" in mat form. Robert Preston, Chill Wills, Robert Sterling, Cathy Downs, round out a satisfying supporting cast.

Orlove Finds a Way

Depend on Louis Orlove, Metro exploiter in the Milwaukee and Minneapolis territory, to find a way to dispose of old stills, please a girl patient who is suffering with rheumatic fever, and obtain a picture and story in the *Manitowic Herald-Times*, with everybody happy about the result. Louie received a letter from the shut-in, asking for "a few pictures" and she now has over 100 stills, donated by theatres others when their runs were completed.

Plants "Letters to Editor"

Matt Saunders, manager of Loew's Poli theatre, Bridgeport, Conn., found a way to get "letters to the editor" printed in the *Bridgeport Post*, opposed to the 20% excise tax on admissions.

OUTDOOR
REFRESHMENT
CONCESSIONAIRES
FROM COAST TO COAST
OVER 1 CENTURY

NOW SPECIALIZING
IN REFRESHMENT
SERVICE FOR
DRIVE-IN THEATRES

YOU
DON'T
KNOW
WHAT
YOU'RE
MISSING...
'TIL YOU TRY



Filmack 'QUICKER
& BETTER'
SPECIAL TRAILERS
Chicago - 1327 S. Wabash Avenue
New York - 619 West 54th Street

THEATRE SALES

**THE
MOVIE
BEST SELLERS
IN CANDY—1949**

**THE BRANDS THE THEATRE
PATRONS BUY — AND WHY**



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1950

keynote to
profit...



THE BIG MUSICAL of 1950 is the crisp, metallic clang of profits mounting up for exhibitors who add refreshment to entertainment by offering patrons ice-cold Coca-Cola. Sales are automatic from bottle vending equipment requiring only a few square feet of floor space. Ask the theater operator who is now selling Coca-Cola. Or better still, write The Coca-Cola Company, P. O. Box 1734, Atlanta, Georgia.

FREE— **THEATRE SALES** **SERVICE**

Want information about any product named in this issue? Or about any other merchandise, machine or selling equipment? Just name the product or use the index number of the items you are interested in on the card below. No postage is necessary.

SALES ITEMS		SALES EQUIPMENT	
Inquiry No.		Inquiry No.	
1.	Biscuits	0.	Butter Dispenser
3.	Books	2.	Counters or Showcases
5.	Candy	4.	Popping Oil
7.	Cigarettes	6.	Drink Dispensers — Manual
9.	Coffee	8.	Popcorn Machines
11.	Cookies	10.	Popcorn Scoops
13.	Corn Twisters	12.	Vending Carts
15.	Frozen Custard	14.	Popcorn Boxes
17.	Gum	16.	Trailer Stands
19.	Ice Cream	Vending Machines For:	
21.	Novelties	18.	Biscuits
23.	Nuts	20.	Candy
25.	Popcorn	22.	Coffee
27.	Potato Chips	24.	Soft Drinks
29.	Pretzels	26.	Gum
31.	Sodas	28.	Ice Cream
33.	Soft Drinks — Bottle	30.	Nuts
35.	Soft Drinks — Syrup	32.	Popcorn

For further information concerning products referred to on this page, write corresponding numbers, and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.

To THEATRE SALES Service Department:

Please have literature, prices, etc., sent to me as indicated by the following reference numbers:

.....

.....

.....

.....

NAME _____

THEATRE or CIRCUIT _____

STREET ADDRESS _____

CITY _____ STATE _____

THE SALES Merchandise and Sales Equipment listed on the preceding page is available from suppliers whose advertising and trade announcements have appeared in recent and current issues of this service section, including:

BEVERAGE DISPENSERS

Stewart Products Corp., 315 W. Putnam Ave., Greenwich, Conn.

CANDY

Henry Heide, Inc., 313 Hudson Street, New York, New York.

Lamont, Corliss & Co., 60 Hudson St., New York City

Switzer's Licorice Company, 612 No. First Street, St. Louis 2, Mo.

COUNTERS OR SHOWCASES

Supurdisplay Incorporated, 233 East Erie Street, Milwaukee, Wis.

POPCORN BOXES

Droll Theatre Supply Company, 925 W. Jackson Blvd., Chicago 7, Ill.

POPCORN MACHINES

C. Cretors & Company, 606 W. Cermak Rd., Chicago 16, Ill.

Manley, Inc., 1920 Wyandotte Street, Kansas City 8, Missouri.

POPCORN SCOOPS

Speed-Scoop, 109 Thornton Avenue, San Francisco 24, Cal.

POPPING OIL

The Best Foods, Inc., 1 East 43rd Street, New York 17, New York.

C. F. Simonin's Sons, Inc., 2550 E. Tioga St., Philadelphia, Pa.

SOFT DRINKS

The Coca-Cola Company, 515 Madison Avenue, New York.

Canada Dry Ginger Ale, Inc., 100 East 42nd Street, New York

VENDING CARTS

Acton Mfg. Co., Inc., 605 S. Summit St., Arkansas City, Kansas

BUSINESS REPLY CARD

No Postage Stamp Necessary if Mailed in the United States

Postage will be paid by —

**QUIGLEY PUBLISHING COMPANY
ROCKEFELLER CENTER
1270 SIXTH AVENUE
NEW YORK 20, N. Y.**


**FIRST CLASS
PERMIT No. 8894
(Sec. 610, P. L. & R.)
NEW YORK, N. Y.**



3 WINNERS

ALL AVAILABLE IN 200 COUNT

Nationally Advertised — Nationally Demanded!



The one and only — the original crunch. A taste treat that's sweeping the country. Everybody likes it!

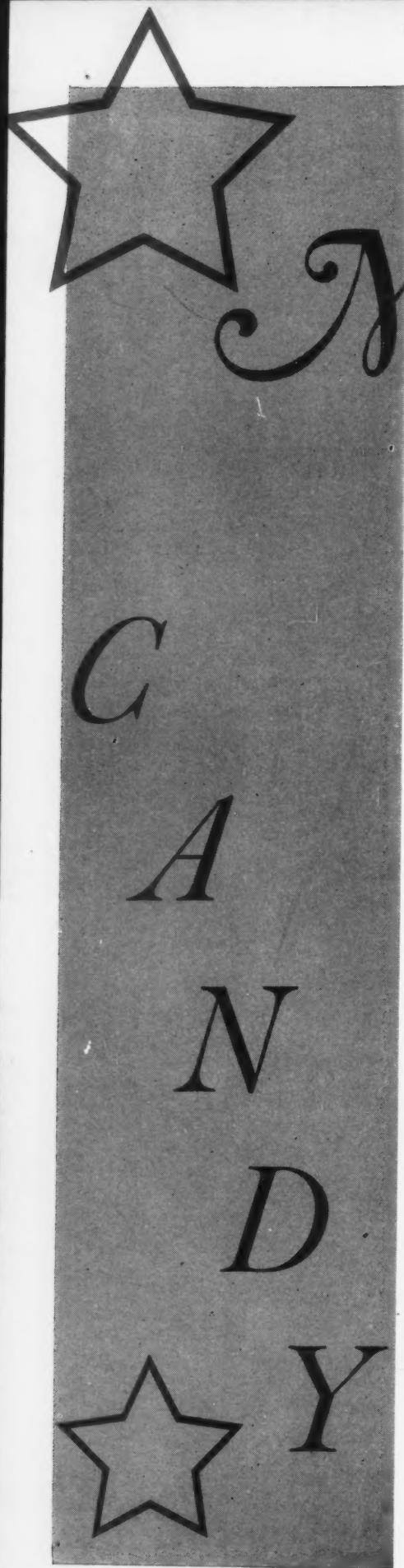
Famous for its smooth, rich, creamy goodness.

Featuring deliciously toasted whole almonds.

® Lamont, Corliss & Co.

Lamont, Corliss & Company

60 Hudson Street, New York 13, N. Y.



Movie Best Sellers

MORE THEATRES are selling more kinds of candy and gum to more people every month. That's the story of the Motion Picture Herald-Theatre Sales second annual survey to determine the Movie Best Sellers.

Euthusiastically filling out questionnaires in the survey exhibitors wrote that their patrons were avid for both these items; that price apparently was no object; that patrons' demands were gradually breaking down their resistance to the sale of chewing gum; that they had just built or were planning new or added facilities for the sale of refreshments, and that they were finding many new items readily saleable.

The ballots showed a 1.9 per cent increase this year over last year in the number of theatres carrying confection items; a 4.7 per cent increase in the number selling candy, and a 13.3 per cent increase in the number selling chewing gum.

The comparative figures:

	1950 SURVEY	1949 SURVEY
Carry Sales Items	95.9 per cent	94 per cent
Sell Candy	93.7 per cent	89 per cent
Sell Gum	53.3 per cent	40 per cent

More than five per cent of the theatres replying to the questionnaire indicated they had new facilities for theatre vending either under construction or planned, reflecting the enormous activity in this field which has been reported in Motion Picture Herald. Over 70 per cent of those reporting said they were now using counters and showcases only.

The price report:

Maximum Prices Charged for Candy

Less than 10 cents	9 per cent of theatres
10 cents to 15 cents	54 per cent of theatres
16 cents to \$2.50	37 per cent of theatres

Many and varied are the items reported sold. They range through tamales, shrimp in boxes, yo-yos, toddy, and Bromo-Seltzer. One operator carries more than 100 items. Baby bottle warmers are favorites at the drive-ins.

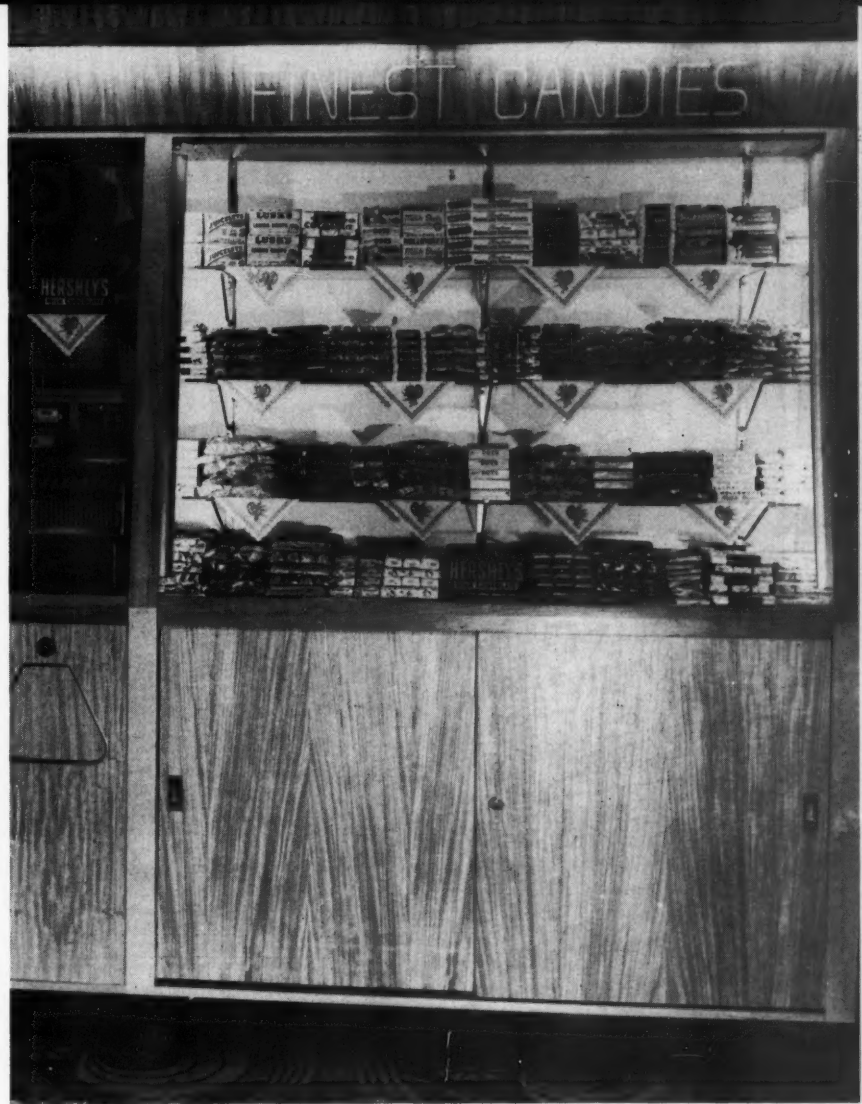
The list includes a total of 26 different confections from 23 different manufacturers, with the long established brand names in prominence.

The list of Best Selling candy bars and chewing gum appears on the opposite page.

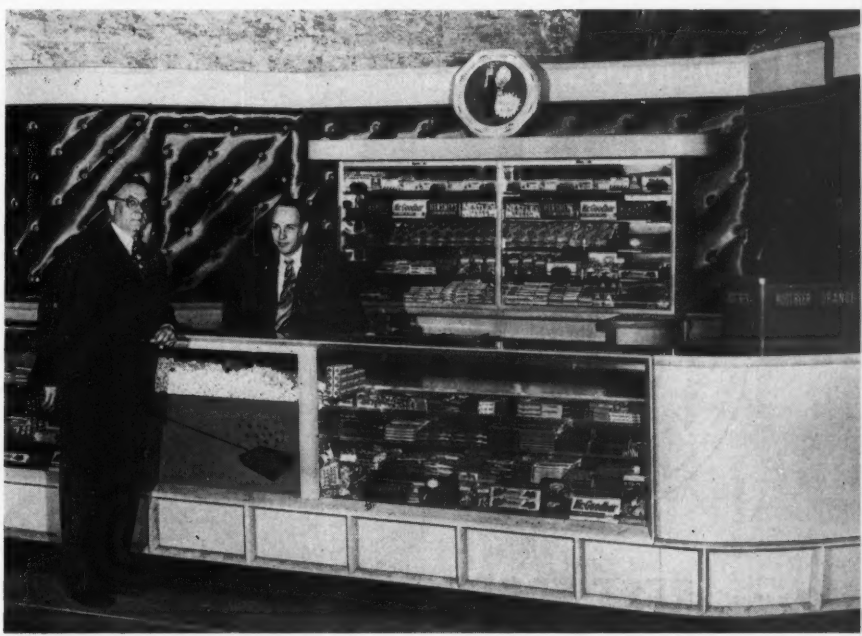


THE WINNERS

- WILD CHERRY DROPS**
***** (Ridleys)
- SUCHARD BARS**
***** (Wilbur Suchard)
- MASON MINTS**
***** (Mason)
- BLACK CROWS**
***** (Mason)
- JUJYFRUITS**
***** (Henry Heide)
- NESTLE'S BARS**
***** (Lamont Corliss)
- LICORICE TWIST**
***** (Switzer's Licorice)
- WRIGLEY GUM**
***** (William Wrigley)
- BEECH-NUT GUM**
***** (Beechnut Packing)
- CHICLETS**
***** (American Chicle)
- RAINBOW WAFERS**
***** (E. P. Lewis Co.)
- LIFE SAVERS**
***** (Life Savers Corp.)
- NECCO WAFERS**
***** (N. E. Confectionery)
- ALMOND JOY**
***** (Peter Paul Co.)
- MOUNDS**
***** (Peter Paul Co.)
- M & M's**
***** (M & M Ltd.)
- TOOTSIE ROLLS**
***** (Sweets Co.)
- MARS BARS**
***** (Mars Inc.)
- MILKY WAY BARS**
***** (Mars Inc.)
- MILK DUDS**
***** (M. J. Holloway Co.)
- OH HENRY BARS**
***** (Williamson Candy)
- LOVE NEST**
***** (Euclid Candy)
- HERSHEY BARS**
***** (Hershey Chocolate)
- CLARK BARS**
***** (D. L. Clark Co.)
- CHUCKLES**
***** (Fred W. Amend Co.)
- BABY RUTH BARS**
***** (Curtiss Candy Co.)



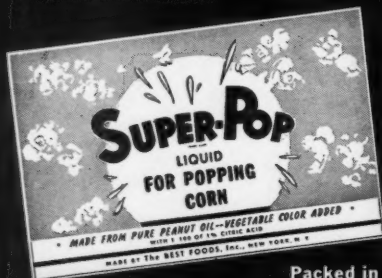
SELLING THE CANDY BEST SELLERS. Two outstanding lobby displays of Movie Best Sellers are a new counter in the Telenews theatre in Chicago, above, and the snack bar in the Orpheum, San Francisco, below, with Cliff Glesseman, North Coast district manager, and Al Dunn, manager of the Orpheum.



DEPENDABLE PERFORMANCE IN POPPING OILS



Packed in
50-lb. pails and drums



Packed in
38-lb. pails and drums

MADE BY ONE OF
AMERICA'S LARGEST
REFINERS



The BEST FOODS, Inc.
1 East 43rd Street
New York 17, New York

FILLING BRITISH SWEET TOOTH



PROMOTION IN BRITAIN. To increase the sales at his confection stand, A. Broadhurst, manager of the Ritz Cinema in Oxford, England, dressed his counter girls and vendors in crisp white uniforms and decorated the stand. Increased sales resulted. The theatre is one of Associated British Cinemas, Ltd.

Analysis Sees Increase In Vending Operations

An analysis of future sales ratings in a recent issue of *Sales Management* indicated a bright future for vending machine sales. Forecasting likely future sales trends of 100-

odd industries, automatic merchandising was given a relative size rating of from \$2,000,000,000 to \$4,000,000,000, and a five star or "best relative outlook" prospect for both the first quarter of this year and for the whole year.

Reade Circuit Awards Go to Two Theatres

The Mayfair theatre in Asbury Park, N. J., and the Majestic in Perth Amboy, N. J., won the Walter Reade circuit's "Refreshery of the Month" for November and December, respectively, the company has announced. The awards, which also carry a cash prize, are presented each month to the theatre whose candy stand attendants do the best job of salesmanship, patron courtesy and physical management and appearance of the stand. In the November contest the Long Branch Paramount won second place, while the Plainfield, N. J., Paramount was third. In December the Community theatre at Morristown, N. J., finished second, and the Strand theatre at Freehold was third.

Coin Changer Introduced

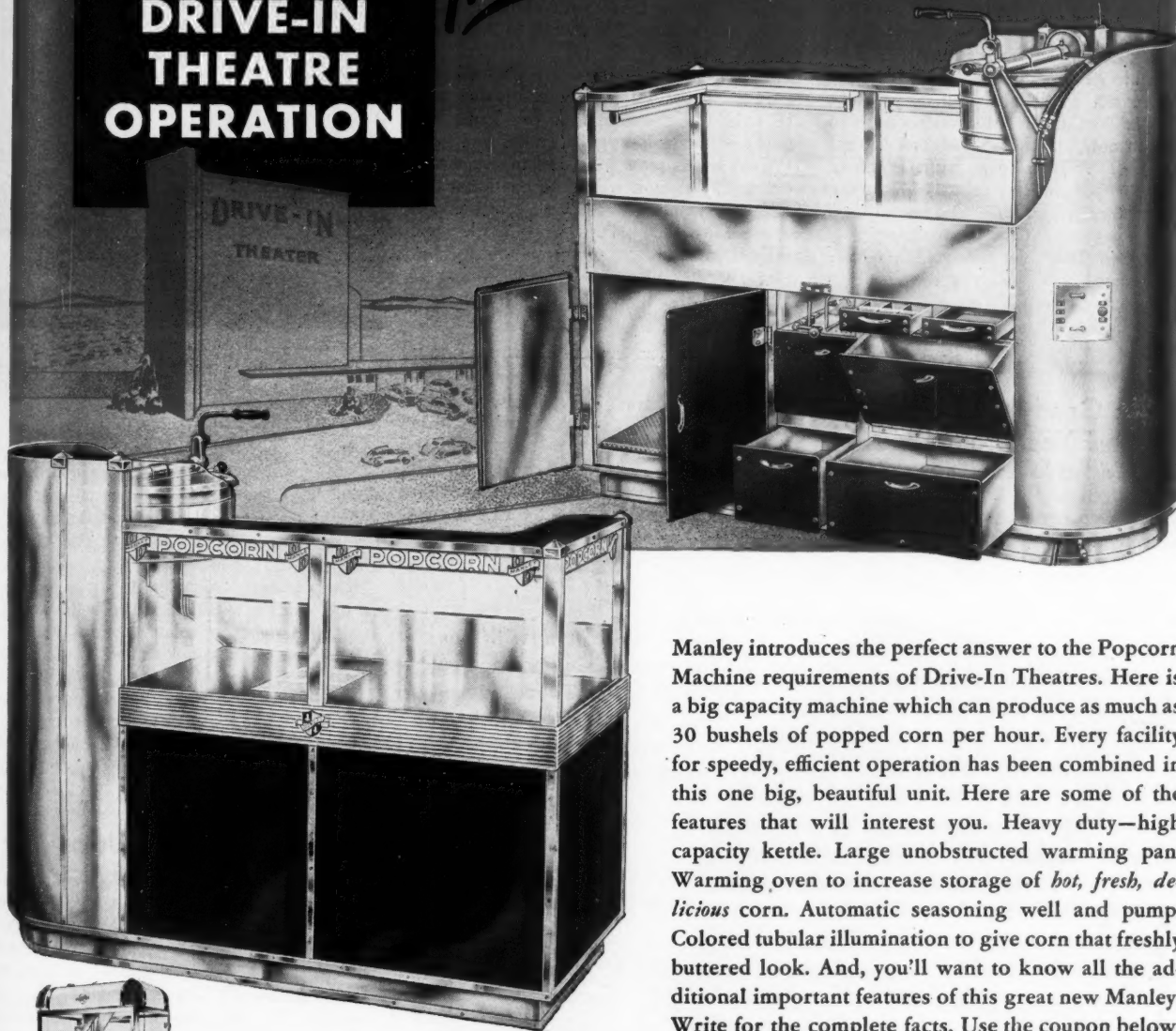
The Vendo Company of Kansas City has introduced a new addition to its mechanical coin changer. The new unit makes a "service charge" of one cent before it functions, requiring the insertion of a penny for operation. Making change for dimes and quarters, it hold \$20 in nickels. The company has also developed a model which gives penny change for nickels and dimes.



Manley SCORES AGAIN!

ENGINEERED AND
DESIGNED FOR
BIGGER PROFITS
IN
**DRIVE-IN
THEATRE
OPERATION**

WITH AN AMAZING
New **POPCORN MACHINE**



Manley introduces the perfect answer to the Popcorn Machine requirements of Drive-In Theatres. Here is a big capacity machine which can produce as much as 30 bushels of popped corn per hour. Every facility for speedy, efficient operation has been combined in this one big, beautiful unit. Here are some of the features that will interest you. Heavy duty—high capacity kettle. Large unobstructed warming pan. Warming oven to increase storage of *hot, fresh, delicious* corn. Automatic seasoning well and pump. Colored tubular illumination to give corn that freshly buttered look. And, you'll want to know all the additional important features of this great new Manley. Write for the complete facts. Use the coupon below.



ONLY MANLEY DELIVERS
the Complete Package. Let
Manley fill your every need.
Machine, Corn, Seasoning, Salt
and *nationally advertised* bags
and Boxes.

MAIL COUPON TODAY

MANLEY, INC. Dept. MPH-2-18-50
1920 Wyandotte St., Kansas City 8, Mo.

Please send me complete information on your
new Manley Machine for Drive-In Theatres. Also
your booklet "How to Make Big Profits from
Popcorn".

Name.....

Address.....

City.....State.....

Manley Inc.

GENERAL OFFICES
1920 Wyandotte Street, Kansas City 8, Missouri

"THE BIGGEST NAME IN POPCORN"

SALES
and
SERVICE
OFFICES

Atlanta, Ga.
Boston, Mass.
Buffalo, N. Y.
Charlotte, N. C.
Chicago, Ill.

Cincinnati, Ohio
Cleveland, Ohio
Dallas, Texas
Denver, Colo.
Detroit, Mich.

Des Moines, Ia.
Indianapolis, Ind.
Kansas City, Mo.
Los Angeles, Calif.
Memphis, Tenn.

Minneapolis, Minn.
New Orleans, La.
New York, N. Y.
Oklahoma City, Okla.
Omaha, Neb.

Philadelphia, Pa.
Reno, Nev.
St. Louis, Mo.
Seattle, Wash.
Toronto, Ontario
Vancouver, B. C.
Washington, D. C.

CONFECTION SALES PROVING THEIR BOX OFFICE WORTH

Confectionery vending in theatres is no longer a sideline; it is a vital and profitable part of the total exhibition operation.

This, in brief, was the essence of a survey recently completed in which theatre managers throughout the country were asked to express their views and experiences in the operations of confectionery counter.

One Ohio exhibitor put it this way: "Believe it or not we sell between 60 per cent and 85 per cent of our attendance month in and month out." A North Carolina theatre owner said: "We make a profit of about \$150 to \$200 per week on theatre sales items, while another claimed: "The concession sales in my theatre total approximately 20 per cent of the box office receipts. We have a well planned sales policy and we exceed 11 cents per admission."

An Indiana owner, reporting on the

profits from this operation, explained how he operates his stand. "We employ," he said, "high school boys to operate our theatre candy and popcorn stands. The boys are recommended by the high school principal, who selects those with above average grades and who need the work to help them through school.

"We pay a flat hourly wage plus a bonus based on gross sales. Extra bonuses also are paid for cleanliness of the items and stand and for making good grades in school.

"This bonus plan," the Indiana showman continues, "when it went into operation two years ago, resulted in a 20 per cent increase in our sales. The boys work harder and really turn out to be expert salesmen. They show amazing initiative in developing new sales ideas and thrive on competition with each other."

Nation's Candy Consumption Down Last Year from 1948

Candy consumption throughout the country dropped slightly last year, according to the annual Department of Commerce survey on confectionery sales. In 1949 the per capi-

ta consumption was 16.7 pounds, while in 1948 the average was 18.2 pounds. The study also indicated that the 10-cent candy bar had become a standard fixture. Although more five-cent bars were sold, the output of nickel bars dropped 14 per cent last year, while dime bars jumped 53 per cent.



**Switzer's Rolls On with the largest advertising campaign in its history. Thousands of new licorice lovers and licorice buyers mean profitable year 'round sales for you.*



For profit push Switzer's. Your customers will see Switzer's national advertising regularly throughout the year in—

POST Collier's
LIFE American

SWITZER'S — ST. LOUIS

Canada Dry Dispenser



A new drink dispenser is currently being introduced by Canada Dry for installation directly in soda fountain wells. The principal advantage claimed for the new unit is that it provides a proportional mix of syrup and carbonated water in a continuous flow. This assures drinks of consistent, predetermined flavor strength whether dispensed into an empty glass or one holding chipped ice.

The dispenser requires no ice. Installed in the space of a single syrup well, its pre-cooling chamber is submerged in the fountain refrigeration compartment.

All metal parts of the unit, including the non-drip valve assembly, are made of stainless steel, while the tank and cover are white plastic. The unit measures 4 3/8 inches wide and 12 inches deep, and holds one gallon of syrup.

Thomas Hungerford Joins National Vendors, Inc.

Thomas B. Hungerford, of Chicago, former associate director of the National Automatic Merchandising Association, has been named merchandising director of National Vendors, Inc., St. Louis, by Ben W. Fry, president of the company, which manufactures coin-operated vending machines. In his new position, Mr. Hungerford will devote most of his time to industry relations work between the company and vending machine operators throughout the country.

Cretors Honors Four For 50 Years' Service

Four employees of the C. Cretors & Co., Chicago, have received gold watches in honor of their 50 years' service with that company. H. D. Cretors, president of the company, which manufactures popcorn and peanut machines, presented the watches to C. E. Ortlepp, E. A. Oudin, B. J. Sexauer and H. Wang.

Canada Adds To Vending In Theatres

Three innovations in the theatre sales picture in Canada developed during recent weeks.

Franklin & Herschorn, the first theatre circuit in the New Brunswick province to install coin-operated carbonated beverage machines, plans to broaden the use of the vendors to include machines offering shoe shines and hot drinks. A demand for the dime-operated shoe shine machines in theatre lobbies is visualized starting in the early spring. The hot drink machines in the theatre lobbies are expected to show a profit from late in September, when the weather starts to get chilly, until the middle of May.

A return to the nickel chocolate and nut bars by Canadian manufacturers after an absence of about 11 years has relieved theatre personnel of the handling of pennies. During the war years the bar price was eight cents, then dropped to seven cents a year ago. The new nickel price has been accompanied by a reduction in the weight of the bars. Since its reintroduction there has been an increased demand in the theatres for the candy, and dime bars also have been added to the theatre line by two manufacturers.

Although not one Maritime Provinces theatre allows smoking despite the newest fireproof buildings, cigarette vending machines have appeared in a number of lobbies. These smokers' supplies have been added to the sales items at the Vogue theatre in Halifax, a fireproof structure opened in the spring of 1948. A showcase containing cigarettes, cigars, tobacco, pipes, lighters and cigarette holders and cases are displayed in the Vogue's lobby.

Coca-Cola Makes Offer On Chicago Stock Shares

The Coca-Cola Company has offered to purchase at \$42 a share the remaining 61,000 outstanding shares of the Coca-Cola Bottling Company of Chicago, Inc., if the bid is accepted by March 15. The Coca-Cola Company increased its holdings in the Chicago company to 85 per cent by acquiring 110,000 shares of stock at \$42 a share in December and January. The Chicago company, which bottles and distributes Coca-Cola for that area, owns and operates five plants and four sales offices in Chicago and vicinity.

Climb in Cocoa Prices Hit Candy Manufacturers

Candy manufacturers and consumers can find little comfort in today's cocoa market. Prices on the basic chocolate making staple are climbing steadily and cocoa beans now sell for 28½ cents a pound compared with 19 cents a pound last October.

Bradley-Edlund Introduces Compact Beverage Dispenser

An upright beverage dispensing unit requiring floor space of 24 by 22 inches has been announced by the Bradley-Edlund Corporation of Syracuse, N. Y. The unit, called the Bradley (Junior) has a 1,000 cup capacity, hermetically sealed refrigeration and optional coinchanging units. It serves two flavors.

Drink Tax Proposed

Massachusetts is facing two discriminatory soft drink taxes. One is a bill which would impose a levy of 20 per cent on the

price of all soft drinks, while the other would be a one cent a bottle tax, regardless of size. Revenues derived would be used to provide free tuition at the University of Massachusetts and to support the state's old age fund.

"Smacks" Win Championship

The Kimbell Candy Company's "Smacks" soft-ball team recently won the western regional amateur championship, the St. Louis city championship, and the St. Louis park district championship. In winning the regional tournament, the "Smacks," named for the Kimbell candy bar, defeated the 1948 champs from Springfield, Mo.

**THE
HAND LOCK
POPCORN BOX
IS NOW
OBSOLETE**



Do away with the old fashioned, time consuming method of folding and stacking popcorn boxes. The amazing new automatic "Push 'N' Fill" popcorn box can be opened and filled instantly. A sure hit with theatre personnel.

The Amazing New Automatic
**"PUSH 'N' FILL"
POPCORN BOX**

pops open as you press the sides,
the bottom of the box automatically
forming and locking.

**SAVES TIME!
PERMITS FASTER SALES!**

**DIRECT SALES MEAN
LOWER PRICES TO YOU!**

Made by America's largest manufacturer of automatic popcorn boxes, owners and operators of their own paper mills.

Write today for free samples
and price list.

**SAVES
SPACE**

**INCREASES
PROFITS**

Sold only direct to the Theatre.

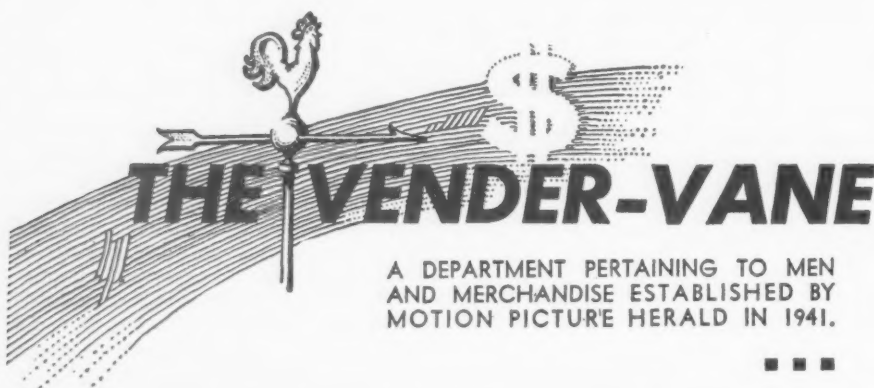
*Shipped direct
from paper mill to you.*

Direct Mill Representative

DROLL THEATRE SUPPLY CO.

925 W. JACKSON BLVD.

CHICAGO 7, ILL.



A POPCORN BOX BUILDS BUSINESS

A NEW "business builder" popcorn box carrying a William A. Rogers silverware offer has been introduced by the Blevins Popcorn Company of Nashville, Tenn. The new silverware premium box follows the success of Blevin's Atomic Ring coupon box for juvenile film-goers. Theatre patrons will be able to obtain the silverware at a fraction of its usual retail cost by means of coupons imprinted on the side panels of the company's Pops-Rite boxes. The silverware is offered at factory cost plus cost of

handling and mailing. A film trailer and point-of-purchase advertising materials for use with the silverware boxes are also available.

JAMES F. MULCAHY, theatre candy merchandiser for Bunte Brothers of Chicago, has come up with some handy tips to operators of indoor theatres to aid in selling their confections. He says the fact that drive-in theatres account for considerable more confectionary volume because of intermissions is a point which indoor operators should take into consideration. "Exhibitors should keep their theatre candy counters open

longer, so take-home purchases might be conveniently made by patrons attending the later shows," he said, "and to really provide a service to help satisfy that craving for a snack before retiring."

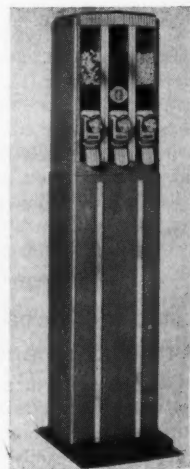
THE BASTIAN-BLESSING Company, Chicago, has announced an all-steel, all-dry soda unit measuring only 5 feet, 6½ inches long and ideally suited for a theatre beverage stand. The new unit is equipped with all the company's patented features, including the super-soda draft arms, Johnson flash water cooler and hermetically sealed, stainless steel lids. The one-piece, stamped-out steel top has a rolled front edge which forms an unbroken line when assembled with the company's ice cream cabinets.

BOTTLE AND CUP vendors are being prepared for production by American Vendors, Inc., Los Angeles, Cal. Newly designed, its coin cooler will be 100 per cent selective with a vending capacity of 42 bottles and a two-case pre-cool compartment. It can be loaded to feature anywhere from one to 42 different flavors. American's cup machine will be a non-carbonated model, with a 200-drink capacity.

A 1,000-CUP, two-drink "Model D" drink vendor has been put on the market by the Bradley - Edlund Corporation, Syracuse, N. Y. The unit is designed for amusement places, motion picture theatres and bowling alleys.

LYMO INDUSTRIES, Chicago, which has been marketing the 1,400-cup Lion vendor, has added a two-flavor model to its line. The new unit, which is an adaptation of the firm's single drink machine, offers a push-button choice of selections, dispensing 800 drinks of one flavor and 600 of another.

A three-compartment, penny vending machine for candy has been introduced by the Belvend Manufacturing Company, Chicago. Weighing only 37 pounds and measuring 7 inches deep, 15 inches wide and 19½ inches high, the machine has capacity compartments of six pounds each. Its cost, less the stand, is \$89.50.



WHAT MAKES
popsit plus?
America's Largest
Selling Popcorn Oil

IN WINTER WEATHER—IT POURS!

No Fuss—No Mess

POPSIT PLUS is always liquid at indoor temperatures . . . no pre-heating, no scooping, no splattering . . . just pour into the measuring cup and pop the sellin'est corn you've ever tasted!

Simonin of Philadelphia

POPPING OIL SPECIALISTS TO THE NATION



NEW DESIGN IN POPCORN BOX



The Droll Theatre Supply Company, Chicago, is distributing a new patented popcorn box, known as the Push 'N' Fill, which pops open as the sides are pressed which at the same time automatically forms and locks the bottom. According to the company, the automatic box not only saves time but also conserves space since it makes it unnecessary for advance assembling of great numbers of box before show time.

United Paramount Testing Beverage Sales in Detroit

United Paramount Theatres, extending its activities in the theatre vending field, has been testing the popularity of the soft-drink field in the Detroit area. The company has been analyzing sales results from manually operated and coin operated beverage vendors, and while both types of units have done volume business, the multi-flavor cup vendors are reported to have racked up the larger share of the beverage gross.

Durant Producing Unit To Record Vending Sales

Following nearly two years of experiments the Durant Manufacturing Company of Milwaukee is now producing the Productimeter Sales Recorder. This mechanism is a small printing recording unit which registers transactions made by electrically-activated vending machines. Installed inside of bottle and cup vendors, the recorder provides daily and weekly reports.

Plan Tulsa Coke Plant

The Coca-Cola Bottling Company, Tulsa, Okla., will begin construction soon on a new \$600,000 plant, according to F. N. Batsell, president.

Liquid Carbonic Names Jefford Regional Head

J. A. Jefford, a member of the sales and service department of the Liquid Carbonic Corporation for 30 years, has been promoted to Central Regional manager of the soda fountain division. In 1945, Mr. Jefford was named assistant manager of the central region and held this position until his new appointment.

Mills Gives Guarantee

Mills Industries, Inc., Chicago, is offering a five-year guarantee plan on the Westinghouse hermetically-sealed refrigeration systems used in its coin coolers. According to

Robert A. Hoagland, vice-president, a standard one-year guarantee on the models "65" and "120-B2" bottle vendors covers the complete machine, while the new plan features an additional four-year free replacement on the refrigeration system.

New Vendor Planned

A vending machine, claimed to feature "hydraulic activation" in lieu of the standard timing devices, is planned for this spring by the John W. Young Foundation of Barrington, R. I. One model, which has already been tested, is a 600-cup, single flavor unit, but the foundation also has plans for a dual vending unit. A non-profit organization, the Young foundation is chartered to distribute its earnings to charity.

Ever try JUJYFRUITS?

Millions have
and they say "Jujyfruits M - M - M."

Tasty—tender
flavorful—delicious.

On counters everywhere.

MADE BY HENRY HEIDE, INCORPORATED, NEW YORK, N. Y.

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

National Has Circuit Meet

Representatives from every division and department of National Theatres Amusement Company were present Tuesday when a four-day conference opened in Los Angeles. Charles P. Skouras, president, presided.

Mr. Skouras, in his address, said that "rising costs and decreasing attendance" were the biggest problems for the exhibitors today. He noted a 10,000,000 attendance drop between 1948 and 1949—from 162,000,000 to 152,000,000—for the circuit, and warned that television competition was not to be ignored.

One of the most important talks heard by the delegates was on Wednesday, when Darryl F. Zanuck, production head of Twentieth Century-Fox, outlined the features to come from the studio during 1950. Earlier on Wednesday, W. C. Ricord of Fox West Coast reported on product supply, emphasizing the dearth of second features.

Others that were to speak, and their subjects, were: Bruce Fowler of Long Beach, Calif., on the effect of guest stars at premieres, and whether admission prices should be increased for these occasions; and Thornton Sargent, public relations chief of National Theatres, illustrating clips from forthcoming product and pointed up selling angles.

Charles C. Perry Dies

Charles C. Perry, 60, managing director of the Adams and Downtown theatres, in Detroit, for the Harry and Elmer Balaban Corp. of Chicago, died in Detroit February 6 of a heart ailment. He was noted for his charitable work and was Variety Club of Detroit chief Barker.

Otto J. Miller

Otto J. Miller, pioneer in the industry in Eastern Pennsylvania, died at his home in St. Clair, Pa., February 3. He started in 1903, operating two houses in St. Clair—the Lyric, now named the Ritz, and the Ritz, now the Hollywood. He retired from the trade 15 years ago. A son survives.

"Outlaw" on Broadway

Howard Hughes' "The Outlaw," RKO Radio release, was to open at the Globe Theatre on Broadway, Saturday, February 18.

ATTORNEY

Young, capable, good references. Member of the New York and Federal Bars.

Seeks an opportunity in the New York City area to join the law department of a motion picture distributing; producing; exhibition corporation or motion picture law firm.

He prefers a personal interview to present his history of an interesting career in law. However, for those who are pressed for time he will gladly send a brief printed resume of his experience.

Reply Box 435, MOTION PICTURE HERALD 1270 SIXTH AVE., NEW YORK 20, N. Y.

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending October 31, 1949.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

TELL IT TO THE JUDGE (Col.)

Final Report:

Total Gross Tabulated \$256,600
Comparative Average Gross 264,300
Over-all Performance 97.0%

BALTIMORE—Hippodrome	109.8%
(SA) Vaudeville	
BOSTON—Metropolitan	100.0%
(DB) Alias the Champ (Rep.)	
BUFFALO—Lafayette	98.3%
CHICAGO—Chicago	90.5%
(SA) Vaudeville	
CINCINNATI—Palace	82.6%
(SA) Vaudeville	
CLEVELAND—Allen	103.6%
DETROIT—United Artists	99.3%
LOS ANGELES—Hillstreet	80.9%
LOS ANGELES—Pantages	91.2%
MINNEAPOLIS—Radio City	97.3%
MINNEAPOLIS—Century, MO 1st week	90.0%
PHILADELPHIA—Boyd	93.7%
PITTSBURGH—Harris	91.1%
SAN FRANCISCO—Orpheum, 1st week	126.0%
(DB) Mary Ryan, Detective (Col.)	
SAN FRANCISCO—Orpheum, 2nd week	70.0%
(DB) Mary Ryan, Detective (Col.)	
ST. LOUIS—Missouri	139.6%
(DB) Down Memory Lane (EL)	
TORONTO—Odeon	103.7%

THE TRAVELING SALESMAN (Col.)

First Report:

Total Gross Tabulated \$119,200
Comparative Average Gross 74,100
Over-all Performance 160.8%

BALTIMORE—Hippodrome	105.2%
(SA) Vaudeville	
CINCINNATI—Albee	141.1%
(SA) Vaudeville	
CLEVELAND—Palace	237.6%
(SA) Vaudeville	
KANSAS CITY—Missouri	139.0%
(SA) Vaudeville	
MINNEAPOLIS—Orpheum	109.0%
(SA) Vaudeville	

MY FOOLISH HEART (RKO)

First Report:

Total Gross Tabulated \$524,400
Comparative Average Gross 543,400
Over-all Performance 96.5%

BOSTON—Astor	210.8%
CHICAGO—Woods, 1st week	184.9%
CHICAGO—Woods, 2nd week	150.2%
CLEVELAND—Esquire, 1st week	116.4%
CLEVELAND—Esquire, 2nd week	102.7%
CLEVELAND—Esquire, 3rd week	109.5%
LOS ANGELES—United Artists, 1st week	174.4%
(DB) False Paradise (UA)	
LOS ANGELES—United Artists, 2nd week	116.2%
(DB) False Paradise (UA)	
LOS ANGELES—Four Star, 1st week	107.1%
(DB) False Paradise (UA)	
LOS ANGELES—Four Star, 2nd week	95.2%
(DB) False Paradise (UA)	
LOS ANGELES—Four Star, 3rd week	71.4%
(DB) False Paradise (UA)	

LOS ANGELES—Four Star, 4th week	50.0%
(DB) False Paradise (UA)	
LOS ANGELES—Four Star, 5th week	57.0%
(DB) False Paradise (UA)	
LOS ANGELES—Four Star, 6th week	53.5%
(DB) False Paradise (UA)	
LOS ANGELES—Four Star, 7th week	50.0%
(DB) False Paradise (UA)	
NEW YORK—Music Hall, 1st week	107.7%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 2nd week	95.4%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 3rd week	80.0%
(SA) Radio City Music Hall Stage Presentation	
PITTSBURGH—Fulton, 1st week	109.8%
PITTSBURGH—Fulton, 2nd week	115.3%

THE OUTLAW (RKO)

First Report:

Total Gross Tabulated \$377,200
Comparative Average Gross 223,100
Over-all Performance 169.0%

BOSTON—Boston, 1st week	342.1%
(SA) Jane Russell, others	
BOSTON—Boston, 2nd week	242.1%
(SA) Jane Russell, others	
BOSTON—Boston, 3rd week	178.9%
(SA) Jane Russell, others	
BUFFALO—20th Century, 1st week	197.5%
BUFFALO—20th Century, 2nd week	92.7%
CHICAGO—Grand, 1st week	223.8%
CHICAGO—Grand, 2nd week	208.9%
CHICAGO—Grand, 3rd week	141.7%
CHICAGO—Grand, 4th week	97.0%
CHICAGO—Grand, 5th week	67.1%
CHICAGO—Grand, 6th week	74.6%
DENVER—Orpheum, 1st week	156.2%
(DB) The Threat (RKO)	
DENVER—Orpheum, 2nd week	90.0%
(DB) The Threat (RKO)	
MINNEAPOLIS—Pan	162.1%
OMAHA—Brandeis, 1st week	214.0%
OMAHA—Brandeis, 2nd week	119.7%
PITTSBURGH—Stanley	145.9%

MRS. MIKE (UA)

First Report:

Total Gross Tabulated \$218,800
Comparative Average Gross 226,800
Over-all Performance 96.4%

ATLANTA—Grand	95.8%
BALTIMORE—Century	94.7%
BALTIMORE—Valencia, MO 1st week	80.0%
BOSTON—Orpheum	90.0%
(DB) Satan's Cradle (UA)	
BOSTON—State	87.3%
(DB) Satan's Cradle (UA)	
BUFFALO—Buffalo	90.9%
BUFFALO—Teck, MO 1st week	87.5%
CHICAGO—Roosevelt, 1st week	123.3%
CHICAGO—Roosevelt, 2nd week	73.3%
CINCINNATI—Keith's, 1st week	133.3%
CINCINNATI—Keith's, 2nd week	83.3%
LOS ANGELES—M. H. Beverly Hills	127.9%
LOS ANGELES—M. H. Downtown	114.5%
LOS ANGELES—M. H. Hawaii	123.8%
LOS ANGELES—M. H. Hollywood	117.6%
PITTSBURGH—Penn	89.7%
PITTSBURGH—Ritz, MO 1st week	88.2%
SAN FRANCISCO—United Artists, 1st week	126.5%
SAN FRANCISCO—United Artists, 2nd week	91.1%
TORONTO—Loew's, 1st week	109.1%
TORONTO—Loew's, 2nd week	94.6%

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MANAGER NOW EMPLOYED WITH INDEPENDENT 850 car drive-in theatre contemplates change. Formerly 19 years with major circuit. Experienced showman, exploitation, publicity, newspaper copy, buying and booking. Salary \$125 plus percentage of profits and half salary closed season contract. Remember, you get what you pay for. Reply only if you want the best. BOX 2418, MOTION PICTURE HERALD.

EXPERIENCED 16MM MOTION PICTURE salesman interested in locating with 35mm motion picture concern. Experienced in house management, theatrical agency and vaudeville operation. Presently employed by 16mm organization. Excellent reference. Interested in stateside or overseas employment. BOX 2419, MOTION PICTURE HERALD.

YOUNG MAN, TEN YEARS' EXPERIENCE AS projectionist, 2 years' manager, desires position. Preter East Coast states, but will go anywhere. BOX 2417, MOTION PICTURE HERALD.

EXECUTIVE TO MANAGE OR SUPERVISE one or more operations. Resourceful, with imagination and ability to think and execute. Circuit, independent experience. BOX 2410, MOTION PICTURE HERALD.

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DRIVE-IN EXHIBITORS ARE FLOCKING TO S. O. S. for best values. Complete 35mm dual high-intensity projection and sound outfit, from \$1,595; 14-2 underground cable \$55.45M (quantity discount); special buys on speakers, attraction letters, concession equipment, etc. Write for details and Time Payment Plan. S. O. S. CINEMA SUPPLY CORP., 604 West 52nd St., New York 19.

DON'T BE MISLED—BUY FROM AN ESTABLISHED source. S. O. S. has served satisfied exhibitors since 1926. Rectifier bulbs, 15 amp. \$4.95; 6 amp. \$2.95; carbon savers 77c; Snaplite II coated lenses \$75 (liberal trade ins); coin changes \$149.50; intercommunication telephones \$9.95 pair; crystal pickups \$175; marquee letters 35c up; beautiful stage settings \$277.50; wall and ceiling lighting fixtures 45% off. (Send for brochure.) S. O. S. CINEMA SUPPLY CORP., 604 West 52nd St., New York 19.

60 AMPERE RECTIFIERS \$285 PAIR; HEAVY pedestals complete \$259.50 pair; coin changer \$79.50; film cabinets \$2.95 section; slide projectors complete \$33.75; splicers \$3.95. STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

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CHAIR-ITY BEGINS AT S. O. S. WE'RE PRACTICALLY giving 'em away. 800 Heywood veneer back, squab seat, good condition, \$3.25; 1,000 American panelback metal lined spring cushion, excellent, \$4.95; 271 sturdy veneer folding chairs, \$2.95; 293 rebuilt panelback spring cushion, only \$4.95; 2,000 late American 7 ply veneers, like new, \$5.25. Send for chair bulletin containing complete list. S. O. S. CINEMA SUPPLY CORP., 604 West 52nd St., New York 19.

HELP WANTED

WANTED: DRIVE-IN MANAGER FOR NEW York State. Starting March 19th with experience and capable of good exploitation and a good hustler. Good salary, good working conditions. Apply BOX 2413, MOTION PICTURE HERALD.

STUDIO EQUIPMENT

AURICON CT-70 SINGLE AND DOUBLE system used outfit, complete \$1,750; new Bridgematic automatic processors, \$1,595; Cinema Balowstar fl. 3 lenses, \$199; synchronous 35mm dubbing projectors, \$795; twin turret Eyemo, 6 fast lenses, motor, etc., \$1,095; 35mm recorders from \$495; new Auricon 33 minute camera, \$1,665. Send for catalog Sturelab. S. O. S. CINEMA SUPPLY CORP., 604 West 52nd St., New York 19.

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HALLEN B-22 SYNCHRONOUS MAGNETIC film recorder \$1,850, Halien junior for 16mm or 1 1/2mm magnetic film \$895 can be seen and heard here. New Auricon Cine-Voice single system camera, immediate delivery \$695. All 16-35mm production equipment bought, sold, rented. THE CAMERA MART, INC., 70 West 45th St., New York.

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LOOKS NEW—OPERATES NEW. BUT IT'S REBUILT! That's the S. O. S. way. Holmes Educators \$550; Simplex Acme \$795; Simplex SP or Standard \$995—all dual equipments with 2,000' magazines, lenses, amplifier, speaker, etc. 2 RCA Brenkert Econarc L. 1. are lamps with Benwood-Linze 30A rectifiers, like new \$395. Available on time payments. S. O. S. CINEMA SUPPLY CORP., 604 West 52nd St., New York 19.

PEERLESS MAGNARCS, REBUILT, \$550; Holmes projectors, complete, rebuilt, \$525; Simplex 5 point pedestals \$90 pair; Motiograph K mechanisms, upper magazines, changeovers, excellent, \$450 pair; E-7 mechanisms, rebuilt, \$1,100; Series II lenses \$35 pair; rear shutters for Simplex \$35 pair; complete drive-in equipments from \$1,695; parts for Simplex and Powers 30% discount; Peerless lamphouses, excellent, \$115 pair. What do you need? STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

FOR THE PREVIEW ROOM, REBUILT NAVY DeVry projectors, \$550. Pair. Renewed Navy DeVry amplifiers, \$65. Holmes Educators, comp. etc., \$600, like new. MIDSTATE THEATRE SUPPLY, 1906 Thomas Ave., Fresno, Calif.

150 De MAMBRO CAR SIDE SPEAKERS. EXCEL- lent quality. JAMES SAYER, JR., Salem Depot, New Hampshire. Tel. 162 Salem.

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LEARN MODERN MANAGEMENT, HUNDREDS have successfully advanced to better theatre positions through the institute's time tested training in spare time, at low cost. Free information. Established 20th year. THEATRE MANAGERS INSTITUTE, Elmira, N. Y.

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THEATRES FOR SALE. WRITE FOR LIST. THEATRE EXCHANGE, Fine Arts Bldg., Portland, Ore.

WANT TO LEASE THEATRES IN WASHING- ton, Oregon, Idaho, Montana. Rush full particulars. BOX 2414, MOTION PICTURE HERALD.

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TV DIRECTORY No. 10: TELEVISION RATES & FACTBOOK—Rate cards, personnel, data of the 98 telecasting stations on air and TV networks at beginning of 1950; directories of TV film and program syndicators, receiver and station equipment manufacturers; stations reps, unions, research firms, tabulations of TV sets in use by areas, allocation tables, etc. All contained in latest in series of quarterly directories, published by TELEVISION DIRECT, 1519 Connecticut Ave., Washington, D. C. (100-p., \$5.00). 1950 AM-FM Directory also available at \$10.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, \$7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

INTERNATIONAL MOTION PICTURE AL- manac — the big book about your business — 1949-50 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today. \$5.00 postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

Reelected Disney Board Votes Quarterly Dividend

The stockholders of Walt Disney Productions at their annual meeting in Hollywood last week, reelected all incumbent directors. At the same time the board declared a regular quarterly dividend of 3 1/2 cents per share on the six per cent cumulative preferred stock payable April 1 to stockholders of record March 18. Principal officers were reelected and Oliver B. John-

son was elected vice-president in charge of character merchandising to take over the duties formerly conducted by the late Kay Kamen.

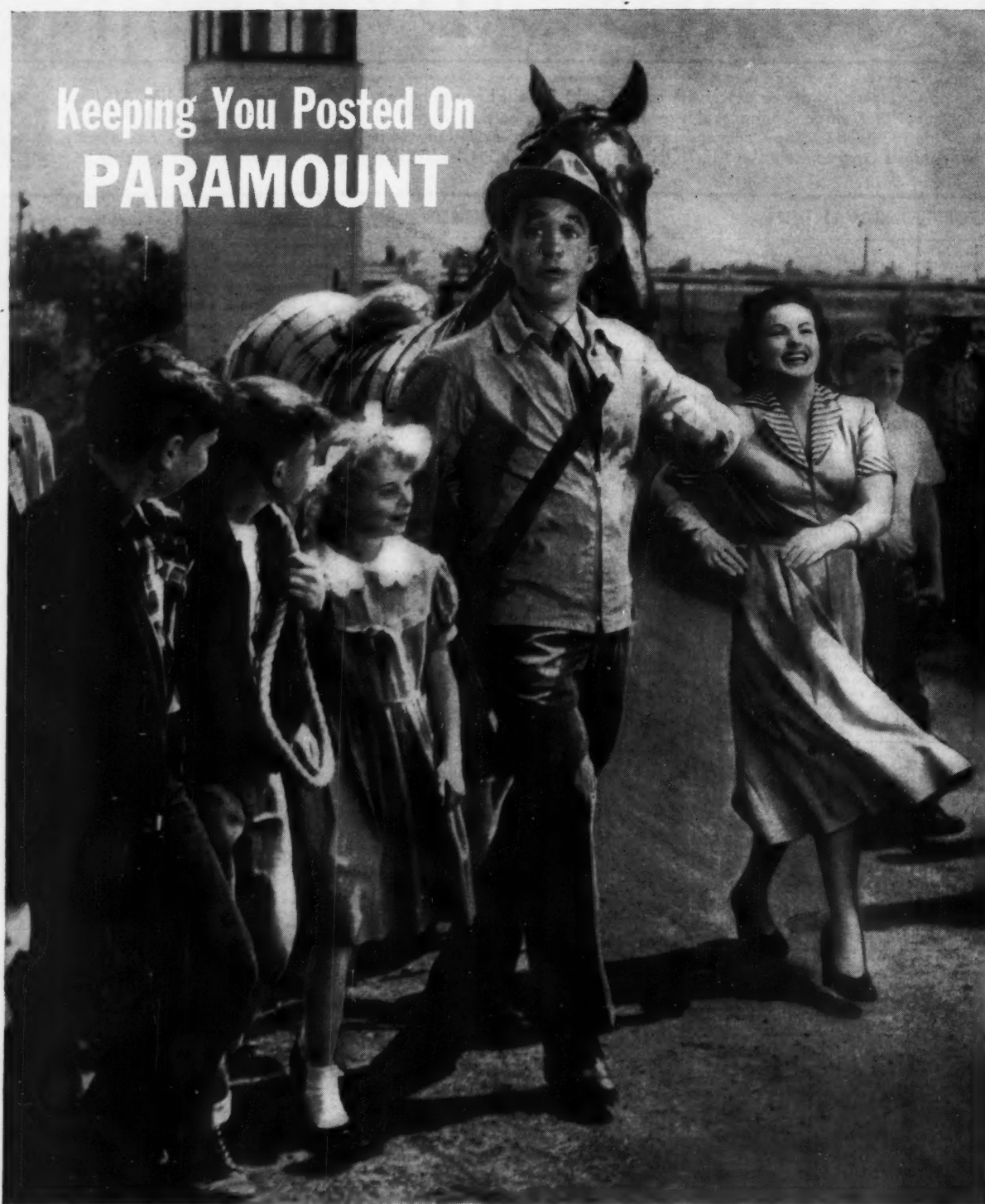
UA to Release "Titan"

"The Titan—The Story of Michelangelo," has been acquired for national distribution by United Artists, it was announced by Paul N. Lazarus, Jr., executive assistant to Gradwell Sears, UA president.

RKO Sets April Release For "Golden 20s"

RKO will release March of Time's first post-war feature film, "The Golden Twenties—A Chronicle of America's Jazz Age," in April, it was announced this week. It is understood that the film features many famed personalities, including such screen luminaries as Al Jolson, Rudolf Valentino, Charles Chaplin, Greta Garbo and Douglas Fairbanks.

Keeping You Posted On **PARAMOUNT**



BING'S BEST IN YEARS IS FRANK CAPRA'S "RIDING HIGH"! Variety says so — Boxoffice says so — The Exhibitor says so...and so do preview and trade show audiences. Plan to play it Easter. Paramount's inspired showmanship combines the money-making names of Capra and Crosby in a boxoffice hit that neither has ever topped — a hit that proves again that
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The Product Digest

The Astonished Heart

Universal-International—The Coward Touch

Those who have enjoyed past Noel Coward productions such as "Brief Encounter" and "This Happy Breed" undoubtedly will look forward with some impatience to his latest film, in which he stars personally and which unites him with Celia Johnson in a clever and dramatic screen adaptation of one of his more notable short plays.

"The Astonished Heart," while superbly acted and intelligently directed, falls short of Coward's best and the picture at times seems stretched beyond the firm grounding of its story. Yet it is often powerful with many glints of that old Coward sentimentality wrapped in irony and chock-full of his particular brand of sophistication. The film should enjoy considerable popularity in the specialized houses where dialogue is preferred to action.

A J. Arthur Rank presentation of a Sidney Box production, "The Astonished Heart" probably will be more enjoyed by women than men. A conversation piece with an unmistakably British air—everyone always maintains an impeccable air even under the most trying circumstances—it is seldom tender, being the story of a man torn between his intelligence and his emotions. Based on the simplest possible story plot—a famed psychiatrist becomes unfaithful to his wife on account of one of her friends—the film has an abundance of easily-flowing dialogue, spiked with the Coward wit and enhanced by its excellent interpretation in all departments.

Produced by Antony Darnborough and based on one of the plays in the "Tonight at Eight-Thirty" series, it was directed forcefully and with a deal of skill by Mr. Darnborough and Terence Fisher. Margaret Leighton, a newcomer who is as beautiful as she is talented, lends weight to her part as "the other woman"; Coward lives his character and Celia Johnson lives up to her reputation as one of Britain's great actresses.

The story, which the film digests into acceptable screen material free of the taint usually attached to the adaptations of stage plays, tells of Miss Johnson, who introduces her beautiful and charming friend Leighton to busy psychiatrist Coward. When Celia departs to visit her mother, Coward takes Margaret to the theatre and their affair starts. To deal with the situation, Celia tells her husband to take Margaret for a trip. He does this but becomes only more confused and raked by jealousy. On his return, after a big scene with Miss Leighton, he commits suicide.

Seen at the Universal-International screening room in New York. Reviewer's Rating: Very Good.—FRED HIFT.

Release date, March, 1950. Running time, 92 minutes. PCA No. 13669. General audience classification.
Dr. Faber Noel Coward
Barbara Faber Celia Johnson
Lenore Vail Margaret Leighton
Graham Payn, Joyce Carey

Gunmen of Abilene

Republic—Rocky Lane Western

Suspenseful till the end, this has a smashing climax which leaves Rocky Lane none of the bother of cleaning out the villains. They are buried under a landslide. Before this, it must be told, they'd given Lane, a deputy marshal, plenty of trouble.

These gunmen from Abilene were bent on terrorizing the town of Blue Valley, and massacring its inhabitants. They'd been hired by local druggist Peter Brocco, who'd discovered gold underneath the town, and wished complete possession. They robbed supply wagons, burned houses, killed leading citizens, and then their leader, Roy Barcroft, having gotten hold of Rocky's papers, even posed as the new deputy marshal, sent to preserve order. This is the end of their game, however; Rocky finds their headquarters and their leaders, and although temporarily bested, escapes in time to foil the plot to blow up the Blue Valley citizens' wagon train. He kills Brocco, knocks out Barcroft, and the others are buried in the landslide caused by their dynamite.

Gordon Kay has kept the picture pacing M. Coates Webster's script, and is ably assisted by director Fred Brannon and photographer Ellis W. Carter. They produced a taut, satisfying, routine Western.

Reviewed at Republic's New York screening room. Reviewer's Rating: Good.—FLOYD STONE.

Release date, February 6, 1950. Running time, 60 minutes. PCA No. 14242. General audience classification.

Allan "Rocky" Lane.....Allan "Rocky" Lane
Nugget ClarkEddy Waller
Brink FallonRoy Barcroft
Mary ClarkDonna Hamilton
Peter Brocco, Selmer Jackson, Duncan Richardson,
Arthur Walsh, Don Harvey, Don Dillaway, George
Chesebro, Steve Clark

Guilty Bystander

Film Classics-Laurel—Manhattan Mystery

Laurel Films in association with Edmund L. Dorfmann Productions have come up with an acceptable mystery melodrama filmed in New York. The picture has moments of good suspense and other moments with spotty direction and loose continuity. On the whole, however, the picture is pleasant enough entertainment.

One thing that might help considerably at the

box office is the group of well-known performers whose names could help brighten the marquee. There are Zachary Scott and Faye Emerson in the leads, and such character players as Mary Boland, J. Edward Bromberg and Sam Levene in supporting roles.

The entire action takes place in cheap hotels, warehouses and bars around the New York waterfront. Scott, playing the ex-husband of Miss Emerson, is a former cop who has gone down the alcoholic trail. When his son is kidnapped, Miss Emerson comes to him for help, telling him that her brother is somehow involved in the mess. Scott sobers up very quickly and trails the youngster to a shady doctor who is fronting for a gang of jewel smugglers; one of the leaders of the ring; his girl, and finally to the hotel where he was a house detective and whose owner, Miss Boland, is the brains behind the whole plot. The boy was kidnapped, apparently, to use Scott in tracking down some of the smuggled loot. This point, however, is never made quite clear.

With Mr. Dorfmann producing, and Joseph Lerner directing, "Guilty Bystander" has a certain effectiveness, but not too much in the way of production values. The photography, for example, is only average, and the screenplay, written by Don Ettlinger from a novel by Wade Miller, is too full of cliches. On the other hand, the musical score and direction of Dimitri Tiomkin are good.

Scott and Miss Emerson are satisfactory in their parts, while Bromberg and Miss Boland give to their roles just the right menacing touch. Kay Medford as the gang leader's girl, hasn't too much to do, but she does show a fine emotional sensitivity in her acting.

Reviewed in New York screening room. Reviewer's Rating: Good.—CHARLES J. LAZARUS.

Release date, January, 1950. Running time, 92 minutes. PCA No. 14298. General audience classification.
Max Zachary Scott
Georgia Faye Emerson
Smitty Mary Boland
Varkas J. Edward Bromberg
Sam Levene, Kay Medford, Jed Prouty, Harry Landers

Conspirator

MGM—Spy Melodrama

This British picture varies from melodrama of the drawing room to that of heavy espionage but it is not wholly satisfactory in either department. It is at first a skittish romance and then a deep love and marriage between a hare-brained American girl, and a kindly, mature and handsome Guards officer, Robert Taylor. Later it is a drama of tension, disgust and fear as she discovers he is a Russian spy, and he discovers he will have to kill her. It ends, of course, in her escape and his suicide, a failure in his attempt at murder and a failure in his mission for the "party."

Miss Taylor's role is overdrawn and similarly, Taylor, as a trusted officer and a clever spy, is trite, and like Miss Taylor unbelievable—even probably to the feminine audiences for

(Continued on following page)

**SHOWMEN'S REVIEWS
REISSUE REVIEWS
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(Continued from preceding page)

which this picture chiefly has appeal. The upper British military social circles depicted here are caricatures, in deportment and in dialogue. The direction of Victor Saville is leisurely, and the erection of a structure of mounting suspense as Taylor finds he must kill his wife is inadequate.

Arthur Hornblow, Jr., produced from a screen play by Sally Benson.

Seen at the New York home office. Reviewer's Rating: Fair.—F. S.

Release date, March 24, 1950. Running time, 87 minutes. PCA No. 13717. General audience classification. Maj. Michael Curragh Robert Taylor
Melinda Greyton Elizabeth Taylor
Capt. Hugh Ladhorne Robert Fleming
Col. Hammerbrook Harold Warrender
Joyce Honor Blackman
Marjorie Fielding, Thora Hird, Wilfred Hyde-White, Marie Ney, Jack Allen, Helen Haye, Cicely Paget-Bowman, Karel Stepnaek, Nicholas Bruce, Cyril Smith

Unmasked

Republic—Murder melodrama

"Unmasked" is a modest, easy-to-take melodrama produced with little imagination. It has to do with a crooked newspaper editor who runs a scandal sheet, responsible for a murder and trying to blame an innocent man for the crime.

Hillary Brooke is the murder victim who has financed Raymond Burr, the editor, until he no longer has any use for her. The slayer is successful in placing the woman's elderly husband, Paul Harvey, under suspicion for the crime, but the latter commits suicide in the presence of his pretty daughter, Barbara Fuller, a school teacher, and a handsome detective, Robert Rockwell, who is in love with Miss Fuller.

The editor is himself trapped when he unknowingly brings about the death of a racketeer's brother, who was largely responsible for the editor's success. The climax finds the principals involved in an action-packed fight after which the villain is brought to justice.

The film moves along nicely and the story is unfolded without too many complications. The principals are adequate in their respective parts. Norman Budd gives an unrestrained performance as a cheap crook.

George Blair directed and Stephen Auer was associate producer. The screenplay is by Albert DeMond and Norman S. Hall and based on a story by Manuel Seff and Paul Yawitz.

Reviewed at the Republic home office screening room in New York. Reviewers' Rating: Fair.

Release date, January 30, 1950. Running time, 60 minutes. PCA No. 14237. General audience classification.

James Webster Robert Rockwell
Linda Jackson Barbara Fuller
Roger Lewis Raymond Burr
Doris King Hillary Brooke
Paul Harvey, Norman Budd, John Eldredge, Emory Parnell

Baron of Arizona

Lippert—Historical Melodrama

Lippert Productions' biggest picture to date comes from the same men, writer-director Samuel Fuller and producer Carl K. Hittleman, who made the company's biggest money-maker, "I Shot Jesse James," and it deals, as that picture did, with factual early American crime.

With Vincent Price, Ellen Drew and Beulah Bondi as top names, the new picture is stronger in billing power, although the historical incident presented, while intrinsically more substantial and stimulating, is less widely known. Whether this plus and minus will balance off to give the attraction equivalent or greater drawing power is a question on which the ultimate boxoffice yield depends. Exploitation stressing the factualistic nature of the story appears to promise the best results.

The story tells how James Addison Reavis, U. S. Land office clerk, set out in 1861 to counterfeit records that would prove the Arizona territory to be properly the possession of one Baroness Sofia Peralta by reason of a

Spanish grant made to her ancestor by King Ferdinand VI of Spain.

To gain access to fifteenth century archives for purposes of forgery, he pretends to become a monk at a monastery where the records are kept, fleeing when he has achieved his end. Earlier he has carved a title claim on a desert rock, has taken over the care of a foundling who is taught that she is Baroness Peralta, and supplied a remote cemetery with the necessary graves of fictitious ancestors. In 1872 he marries her and, as the Baron of Arizona, presents his claim to the territory. The U. S. Government is deceived and offers him \$25,000,000 for his holdings, which he rejects, but a Government historical records expert finally proves his documents forgeries and he confesses his fraud, spending six years in jail but rejoining his still faithful wife on release.

The production is on an expansive scale, and the large cast is composed of able players. An introductory "Thirty Years Later" sequence that tells too much mitigated against suspense in the previewed print and reportedly will be eliminated.

Previewed at Academy Awards theatre. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, March 4, 1950. Running time, 93 minutes. PCA No. 14333. General audience classification. Reavis Vincent Price
Sofia Ellen Drew
Beulah Bondi, Vladimir Sokoloff, Reed Hadley, Robert Barratt, Robin Short

(Review reprinted from last week's HERALD)

REISSUE REVIEWS

BACK STREET

Film Classics

Dipping deep into the vault, Film Classics is reissuing this old Universal release which stars Irene Dunne and John Boles. It was reviewed originally in the July 23, 1932, issue of MOTION PICTURE HERALD. The film was reissued in October, 1949.

I'LL BE SEEING YOU

Eagle Lion

Rehabilitation of a veteran—his mental adjustment to peace after a long time on the Pacific front—is the theme of this film, which stars Joseph Cotten and Ginger Rogers. Dore Schary's first production for Selznick International, it is a serious, workmanlike job set within a highly dramatic framework. Shirley Temple and Spring Byington are in the supporting cast. The MOTION PICTURE HERALD review of December 23, 1944, stressed the film's dramatic development as "sound and believable because the individuals are little people about whom the spectacular rarely revolves . . . the story of a man and a woman who find rehabilitation through love and understanding. Reissued in December, 1949.

WAKE ISLAND

(Paramount)

The United States Marine Corps in its defense of that small island in the Pacific during the early days of the war provides the film story for this Joseph Siström production directed by John Farrow. Starring Brian Donlevy, Robert Preston, Macdonald Carey and Albert Dekker, the review appearing in the August 15, 1942, issue of the HERALD said: "All the dramatic intensity inherent in the heroic defense of the little Pacific outpost . . . has been caught by the camera and carries a tremendous impact, which should be reflected in box office terms straight across the country." The picture will be reissued by Paramount in March, 1950.

SCARLET STREET

Film Classics

A dramatic murder story with an ironic twist ending, this Fritz Lang-directed Diana Production was first released by Universal in 1945. It is an unusual film that disregards one of the screen's sternest principles—that crime

must be followed by legal punishment. Edward G. Robinson, Joan Bennett and Dan Duryea are the trio that make up the cast. Said the HERALD reviewer in the December 29, 1945, issue: "It is clearly a picture that will get itself talked about . . . Expertly produced, written, directed and acted, and its box office prosperity appears utterly assured, even if exhibitors restrict it as they should to adult attendance." It was reissued in October, 1949.

THE SUN NEVER SETS

Realart

A story of the British overseas colonial consular service starring Douglas Fairbanks Jr., Basil Rathbone and C. Aubrey Smith. Adventure in Africa is mixed with the approaching shadow of war. Reviewed in the June 10, 1939, issue of MOTION PICTURE HERALD, the film was called "both a family story and a service to a nation. It concerns itself with a great many things before it reaches the punch of its plot." Rowland V. Lee produced and directed the Universal film. It has a September, 1949, re-issue date.

SHORT SUBJECTS

FARTHER DOWN EAST (Paramount)

Sportlights (R 9-3)

A visit to the Gaspé Peninsula in Quebec, Canada, reveals it to be a sportsmen's paradise with fishing the main attraction. The picturesque town of Percé and St. Bonaventure Island are also shown in the latter part of the reel. Release date, January 20, 1950 10 minutes

BLUE HAWAII (Paramount)

Screen Song (X 9-4)

This is a cartoon expose of Hawaii and its activities with everything burlesqued and exaggerated. Pineapples grow already canned, pearls are as big as walnuts, and Jimmy Durante and Groucho Marx mimic the antics of visitors. The moon in a grass skirt is the bouncing ball guiding the audience through "Blue Hawaii." Release date, January 13, 1950 7 minutes

FREDDIE SLACK AND ORCHESTRA (Univ.)

Name Band Musicals (5303)

Freddie Slack opens this featurette with his own composition, "Chopsticks Boogie." Adding to the entertainment are the Pied Pipers quartette; dance duo Giselle and Francoise Szony; and June Preisser, starlet, doing a specialty dance number. Release date, January 4, 1950 15 minutes

THE TINY TERRORS MAKE TROUBLE (Univ.)

Two Reel Specials (5202)

Three bear cubs go in search of adventure and get a lot of good points after a brush with a porcupine. Real trouble starts when they decide to ride the rapids in a canoe. Parker Fennelly, the "Titus Moody" of the Fred Allen radio show, is the narrator. Release date, January 8, 1950 17 minutes

HIS BAITING BEAUTY (Col.)

All-Star Comedies (2413)

Harry Von Zell as the popular announcer about to open a new radio station provides the laughs in this two-reel comedy as he is chased by his jealous bride and her family. Release date, January 12, 1950 18 minutes

THE TALKING MAGPIES IN THE FOX HUNT (20th-Fox)

Terrytoon (5002)

Heckle and Jeckle are watching a fox hunt on television when unexpectedly the fox crashes through the TV screen followed by the pack. Then the Magpies get into the act and there is plenty of roughhouse before the hunt returns to video leaving havoc behind with the Magpies marvelling at the wonders of TV. Release date, January 1950 7 minutes

ADVANCE SYNOPSSES

and information

FENCE RIDERS

(Monogram)

PRODUCER-DIRECTOR: Wallace Fox. **PLAYERS:** Whip Wilson, Andy Clyde, Reno Browne.

MELODRAMA. Whip and Winks meet Jean Martin, ranch owner, and join her in chasing off some rustlers who are stealing her cattle. In the fight, her foreman is killed and Whip catches two rustlers, who are jailed. Hutch, working for Jean, but in reality one of the gang, has contracted to deliver the stolen cattle to a slaughter-house owner. Whip and Winks go to work for Jean and Whip becomes foreman. The traitorous Hutch, fired by Whip, is killed and the blame put on Whip. He manages to clear himself, and finds that Jean's herd is again being raided. After a gun battle the outlaws are captured and Whips and Winks ride off to future adventures.

TARNISHED

(Republic)

PRODUCER: Sidney Picker. **DIRECTOR:** Henry Keller. **PLAYERS:** Dorothy Patrick, Arthur Franz, Barbra Fuller.

MELODRAMA. Bud, an exconvict, returns to his home town to try and live down his unsavory reputation. Lou, a cannery worker, tries to help him but she doesn't find it easy. Bud manages to get work at Kelsey's boatyard because an accident, caused by the owner's no-account son endangers Bud's life and reveals his excellent war record. Bud does well at the job, but Joe, personnel manager at the cannery, is jealous of Lou's feeling for Bud. He implicated Bud when a robbery is committed by himself and Kelsey's son. Bud's alibi is weak because he wants to protect Lou's reputation, since they were out of the state on the night in question, trying to get married. Finally Bud clears himself and wins the admiration of the whole town.

CHEAPER BY THE DOZEN

(20th-Fox)

PRODUCER: Lamar Trotti. **DIRECTOR:** Walter Lang. **PLAYERS:** Jeanne Crain, Clifton Webb, Myrna Loy, Betty Lynn, Barbara Bates, Sara Allgood.

COMEDY. Adapted from the best selling book of the same title, this is the story of the Gilbreth family. Frank Gilbreth, the father, is an industrial engineer and exponent of motion study which he introduces into his home when the children are at an early age. This system of education enables him to harness his brood of twelve children into successful completion of their home and school duties. Many humorous situations develop out of the size of the family, the handling of the children in "assembly line" fashion, and the solving of all problems by the mother and father. After the father's sudden death, the mother resolves to carry on, following the rules set down by him.

THE TRAVELING SALESWOMAN

(Columbia)

PRODUCER: Tony Owen. **DIRECTOR:** Charles Riesner. **PLAYERS:** Joan Davis, Andy Devine, Adele Jergens, Joe Sawyer.

COMEDY. The King soap factory is in dire financial straits and its owner, King, is ready to throw in the sponge when his resourceful daughter Mabel rises to the occasion. She gets the bank president to visit the factory to see

its thriving activity, and then proceeds to man all the machines that have been standing idle. With the help of her fiancé, Waldo, the whole factory is thrown into complete confusion, but the banker is so impressed with her spirit that he agrees to a loan on one condition: he must see the orders that King claims are coming from the West, which are, of course, non-existent. Mabel again thinks of a scheme and becomes the first travelling saleswoman. She goes through a series of mishaps, adventures and more confusion before the Kings' financial and business problems are finally solved.

MARK OF THE GORILLA

(Columbia)

PRODUCER: Sam Katzman. **DIRECTOR:** William Berke. **PLAYERS:** Johnny Weissmuller, Trudy Marshall.

JUNGLE DRAMA. Weissmuller rescues Nyobi, a desert princess, from the clutches of a gorilla as he is on his way to see game warden Bentley. Nyobi is in search of a fabulous amount of gold which was stolen from her country by the Nazis. When Weissmuller reaches Bentley he finds him ill with jungle fever and being watched by Brandt, a doctor and zoologist, and Bentley's daughter, Barbara. Bentley tells Weissmuller that they suspect the gold is hidden somewhere on the Preserve. Bentley lapses into a coma and Weissmuller discovers that Brandt is the head of a gang of thieves bent on confiscating the hidden gold and they have hired men to use gorilla costumes to frighten everyone off. Weissmuller sends Barbara to get the Native Rangers while he goes in search of the gang. Weissmuller is overpowered by them but the Rangers arrive in time to overwhelm the thieves. Nyobi is then allowed to return to her native country with the gold.

NO MAN OF HER OWN

(Paramount)

PRODUCER: Richard Maibaum. **DIRECTOR:** Mitchell Leisen. **PLAYERS:** Barbara Stanwyck, John Lund, Jane Cowl, Phyllis Thaxter, Lyle Bettger, Carole Mathews, Richard Denning.

DRAMA. A story of mistaken identity is started off by a train wreck. Among the passengers are two expectant mothers. Patrice lets Helen try on her wedding ring and when disaster strikes a few minutes later, Patrice and her husband are killed. Helen awakens in a hospital, having given birth to her child, and registered as Patrice. The wedding band on her finger had caused the mixup. She finds herself a welcome guest in the Harkness family, especially by son Bill. The family had never seen their son's wife or a picture of her. Since the son is dead there is nobody to disillusion them. Complications ensue, including murder, before this suspenseful situation is straightened out.

GIRLS' SCHOOL

(Columbia)

PRODUCER: Wallace MacDonald. **DIRECTOR:** Lew Landers. **PLAYERS:** Joyce Reynolds, Ross Ford, Thurston Hall, Julia Dean, Laura Elliot.

MELODRAMA. Peggy comes to financially straitened finishing school with a lot of money and no references, and pleads for admission. The owners, Colonel Longstreet and his sister, befriend her and ask no questions. Lucille, a snobbish student, makes things difficult when she discovers Peggy's money. Peggy tells the Colonel that the money is rightfully hers and

offers him financial aid, which he accepts. Meanwhile, a gambler named Dave is on Peggy's trail, claiming half the money is his because her father was his partner. Peggy responds to the good influence of the Longstreets and finds love with Barry, an engineering student. When Dave arrives at the school, however, Peggy has a lot of explaining to do but the Colonel straightens everything out by making her turn the money over to the police. But Peggy finds another way to help her friends financially and bring happiness to herself and the Longstreets.

PERFECT STRANGERS

(Warner)

PRODUCER: Jerry Wald. **DIRECTOR:** Bretnagne Windust. **PLAYERS:** Ginger Rogers, Dennis Morgan, Margalo Gillmore.

ROMANTIC DRAMA. On the jury hearing evidence in the murder of a man accused of having killed his wife for the love of his secretary, are Terry and David. She is a business woman separated from her husband and he is married and the father of two girls. While the jury is locked in the hotel room during the trial, Terry and David fall madly in love. However, Terry makes David promise to make a go of his marriage before she gives her final decision on their plans. When the balloting is to be made the jury is deadlocked until Terry convinces them, by exposing her romance with David, that a married man can fall in love and it need not be the motive for criminal action. The jury votes for acquittal and David realizes, as Terry points out the pitfalls before them, that they should part and return to their respective spouses.

YELLOW CAB MAN

(MGM)

PRODUCER: Richard Goldstone. **DIRECTOR:** Jack Donahue. **PLAYERS:** Red Skelton, Gloria DeHaven, Edward Arnold, James Gleason.

COMEDY. Skelton, zany inventor, who makes accidents an unconscious habit, bumps into a cab driven by the Yellow Cab Company's safest driver, Gleason. When Gloria, attractive representative of the cab company's claim department, visits Skelton, he mistakes her for a plumber and falls in love with her. Red is about to sign a claim waiver when Arnold stops him. Gloria, furious with Arnold, takes a pane of Skelton's glass to hit him with and finds that the glass doesn't break. When Arnold finds that Skelton has no patent for the unbreakable glass the fun begins. Skelton gives a demonstration of the glass which is unsuccessful. He is finally persuaded to become a cab driver and proceeds from one complication into another. The climax comes when Skelton's glass invention backfires again and he lands in a hospital.

MA AND PA KETTLE GO TO TOWN

(Universal-International)

PRODUCER: Leonard Goldstein. **DIRECTOR:** Charles Lamont. **PLAYERS:** Marjorie Main, Percy Kilbride, Richard Long, Meg Randall.

COMEDY. The Kettles change their way of living when Ma wins a big contest. They settle down with their fifteen children in a new home complete with every improvement known to man including a vacuum cleaner run by radar. Mike, a gangster, hides out in their former shack with a fortune in stolen money. When Pa discovers him they make a mutual deal; Pa will bring the bag of money to a gangster in New York while Mike stays with the children during their absence. When Ma and Pa get to New York a station porter gives the bag to Masterson, a big business man, by mistake, and many complicated and humorous incidents occur before Masterson notifies Pa that he has it. Meanwhile, out West, Mike has put in a grueling time with the Kettle children and when the police find him he is happy to get away from them. Pa manages to trap the gangsters and save the money.

THE RELEASE CHART

Index to Reviews and Advance Synopses, with Rating Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopsis Index can be found on pages 188-189, issue of February 11, 1950.

Feature product listed by Company on page 187, issue of February 11, 1950. For complete listing of 1948-49 Features by Company, see Product Digest, pages 4732-4733, issue of August 27, 1949.

For exploitation see Managers' Round Table section.

* following a title indicates a box office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees: A—Adults (over 18 years), Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: A-1, Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

(S) before a page number indicates advance synopsis.

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = synopsis		Nat'l Groups	RATINGS	
				Issue	Page		L. of D.	Herald Review
ABANDONED (707)	Univ.	Dennis O'Keefe-Gale Storm	Oct., '49	79m	Oct. 8	41	A	A-2 Good
Abbott & Costello Meet the Killer, Boris Karloff (702)	Univ.	Abbott-Costello-Karloff	Aug., '49	84m	Aug. 6	4706	AY	A-1 Fair
Adam and Evalyn (Brit.)	Univ.	Stewart Granger-Jean Simmons	Not Set	92m	Nov. 26	98		Good
Adam's Rib (7)*	MGM	Spencer Tracy-Katharine Hepburn	Nov. 18, '49	101m	Nov. 5	73	A or AY	A-2 Excellent
Adventures of Ichabod & Mr. Toad, The (color) (093)	RKO	Walt Disney Feature	Oct. 1, '49	68m	Aug. 27	4730	AYC	A-1 Excellent
Against the Wind (Brit.) (965)	EL	Robert Beatty-Simone Signoret	Sept., '49	95m	May 28	4626	AYC	B Good
Air Hostess (120)	Col.	Gloria Henry-Ross Ford	Aug. 25, '49	61m	Aug. 13	(S)4715		A-1
Alias the Champ (817)	Rep.	Robert Rockwell-Barbara Fuller	Oct. 15, '49	60m	Oct. 29	66		A-2 Good
Alimony (931)	EL	John Beal-Martha Vickers	June 11, '49	71m	June 25	4659		B Fair
All the King's Men (227)	(Col.)	Broderick Crawford-Joanne Dru	Jan., '50	109m	Nov. 5	73	A or AY	B Excellent
Always Leave Them Laughing (908)*	WB	Milton Berle-Virginia Mayo	Nov. 26, '49	116m	Nov. 26	97	AYC	B Very Good
Amazing Mr. Beecham (Brit.) (021)	EL	Cecil Parker-A. E. Matthews	Not Set	85m	Dec. 31	137	AYC	A-2 Good
Ambush (13)	MGM	Robt. Taylor-John Hodiak-Arlene Dahl	Jan. 13, '50	89m	Dec. 24	129	AYC	A-1 Very Good
And Baby Makes Three (229)	Col.	Robert Young-Barbara Hale	Dec., '49	84m	Dec. 3	105	A	B Average
Angels in Disguise (4818)	Mono.	Leo Gorcey-Huntz Hall	Sept. 25, '49	63m	Nov. 26	98	AYC	A-2 Fair
Anna Lucasta (148)	Col.	Paulette Goddard-Oscar Homolka	Aug., '49	86m	July 16	4682	A	B Very Good
Any Number Can Play (930)*	MGM	Clark Gable-Alexis Smith	July, '49	102m	June 4	4633	A	A-2 Good
Apache Chief (4824)	Lippert	A. Curtis-R. Hayden-C. Thurston	Nov. 4, '49	80m	Oct. 22	59		A-1 Fair
Arctic Fury (011)	RKO	Del Cambre-Eve Miller	Oct. 1, '49	61m	Oct. 1	34	AYC	A-1 Good
Arctic Menhunt (695)	Univ.	Mikel Conrad-Carol Thurston	May, '49	69m	May 7	(S)4600		A-1
Astonished Heart, The (Brit.)	Univ.	Noel Coward-Celia Johnson	Mar., '50	92m	Feb. 18	197		Very Good
BACKFIRE (915)	WB	Virginia Mayo-Gordon Mac Rae	Feb. 11, '50	91m	Jan. 21	161	A	A-2 Good
Back Street	FC	Margaret Sullivan-Charles Boyer (reissue)	Oct., '49	89m	Feb. 18	198		
Bagdad (color) (903)*	Univ.	M. O'Hara-P. Christian-V. Price	Nov., '49	82m	Nov. 26	97	AYC	A-2 Good
Bandid King of Texas (867)	Rep.	Allan "Rocky" Lane-Eddy Waller	Aug. 29, '49	60m	Oct. 8	41	AYC	Good
Bandidos of El Dorado (268)	Col.	Chas. Starrett-Smiley Burnette	Oct. 20, '49	56m	Nov. 5	(S)75	AYC	A-1
Baron of Arizona (4902)	Lippert	Vincent Price-Ellen Drew	Mar. 4, '50	93m	Feb. 18	198		Good
Barbary Pirate (212)	Col.	Donald Woods-Trudy Marshall	Nov. 10, '49	65m	Aug. 13	4714	AY	A-2 Fair
Battleground (14)*	MGM	Van Johnson-John Hodiak	Jan. 20, '50	118m	Oct. 1	33	AY	A-1 Superior
Beautiful Blonde From Bashful Bend, The (color) (916)	20th-Fox	Betty Grable-Cesar Romero	June, '49	77m	May 28	4626	AY	B Fair
Belle of Old Mexico (4906)	Rep.	Estelita Rodriguez-Robert Rockwell	Not Set	70m	Feb. 11	189		A-2 Fair
Bells of Coronado (color) (4941)	Rep.	Roy Rogers-Dale Evans	Jan. 8, '50	67m	Jan. 21	163		Good
Beyond the Forest (906)	WB	Bette Davis-Joseph Cotten	Oct. 22, '49	96m	Oct. 22	59	A	B Average
Big Steal, The (001)	RKO	Robert Mitchum-Jane Greer	July 1, '49	71m	June 18	4649	AY	A-2 Fair
Big Wheel, The	UA	Mickey Rooney-Thomas Mitchell	Nov. 4, '49	92m	Nov. 5	73	AY	B Very Good
Black Book, The (926)	EL	Robert Cummings-Arlene Dahl	Aug., '49	89m	May 21	4617		A-2 Good
(formerly Reign of Terror)								
Black Hand	MGM	G. Kelly-J. C. Naish-T. Colli	Mar. 17, '50	93m	Jan. 21	161		A-2 Excellent
Black Magic	UA	Orson Welles-Nancy Guild	Aug. 19, '49	105m	Aug. 20	4721		B Very Good
Black Midnight (4805)	Mono.	Roddy McDowall-Damian O'Flynn	Oct. 2, '49	66m	Sept. 10	(S)11	AYC	A-1
Black Shadows (944)	EL	African Travelogue	July 29, '49	62m	Oct. 1	34		Average
Blazing Trail, The (162)	Col.	Charles Starrett-Smiley Burnette	July 5, '49	56m	Aug. 13	4714	AYC	A-1 Good
Blind Goddess (Brit.)	Univ.	Eric Portman-Anne Crawford	June, '49	88m	July 2	4666	A	A-2 Fair
Blonde Bandit, The (4904)	Rep.	Gerald Mohr-Dorothy Patrick	Dec. 22, '49	60m	Jan. 28	169	A or AY	A-2 Good
Blonde Dynamite (4913)	Mono.	Leo Gorcey-Adele Jergens	Feb. 12, '50		Feb. 4	(S)178		
Blondie Hits the Jackpot (205)	Col.	Penny Singleton-Arthur Lake	Oct. 28, '49	66m	Oct. 8	(S)42	AYC	A-1
Blood on the Moon (909)	RKO	Robert Mitchum-Jane Greer	July 1, '49	88m	Nov. 13	4382	AY	A-2 Good
Blossoms in the Dust (color) (17)	MGM	Greer Garson-Walter Pidgeon (reissue)	Feb. 16, '50	100m	Jan. 28	170		
Blue Grass of Kentucky (color) (4901)	Mono.	Bill Williams-Jane Nigh	Jan. 22, '50	72m	Jan. 21	161		Excellent
Blue Lagoon (Brit.) (color) (704)	Univ.	Jean Simmons-Donald Houston	Aug., '49	101m	Aug. 6	4706	AY	A-2 Good
Bodyhold (216)	Col.	Willard Parker-Lola Albright	Not Set	63m	Dec. 24	130	A	A-2 Fair
Bomba on Panther Island (4807)	Mono.	Johnny Sheffield-Allene Roberts	Dec. 18, '49	70m	Jan. 14	153		Good
Border Incident (5)	MGM	George Murphy-Ricardo Montalban	Oct. 28, '49	92m	Aug. 27	4730	A	B Very Good
Borderline (909)	Univ.	Fred MacMurray-Claire Trevor	Feb. 9, '50	88m	Jan. 14	153	AY	A-2 Good
Brand of Fear (4864)	Mono.	Jimmy Wakely-Gail Davis	July 10, '49	56m	July 9	(S)4675		A-1
Bride for Sale (068)	RKO	Robert Young-Claudette Colbert	Nov. 12, '49	87m	Oct. 22	58	AY	A-2 Good

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Brimstone (814) (color)	Rep.	Rod Cameron-Adrian Booth	Aug. 15, '49	90m	Aug. 20	4722	AYC	A-1 Good
Buccaneer's Girl (color)	Univ.	Yvonne de Carlo-Philip Friend	Mar., '50	77m	Jan. 28	(S) 170	AYC	A-2
CALAMITY Jane and Sam Bass (color) (699)	Univ.	Yvonne DeCarlo-Howard Duff	July, '49	85m	June 4	4633	AY	B Good
Captain Carey, U.S.A.	Para.	Alan Ladd-Wanda Hendrix	Apr., '50	83m				
Captain China (4911)	Para.	J. Payne-G. Russell-J. Lynn	Feb., '50	97m	Nov. 5	74	AY	A-2 Very Good
Chain Lightning (905)	WB	Humphrey Bogart-Eleanor Parker	Feb. 25, '50	94m	Feb. 4	177	AYC	A-2 Excellent
Challenge to Lassie (color) (10)	MGM	Edmund Gwenn-Donald Crisp	Dec. 16, '49	76m	Oct. 22	58	AYC	A-1 Good
Champagne for Caesar	UA	Ronald Colman-Celeste Holm	Not Set	99m	Feb. 11	186	AYC	A-2 Fair
Cheaper by the Dozen	20th-Fox	Jeanne Crain-Clifton Webb-Myrna Loy	Apr., '50		Feb. 18	(S) 199		
Chicago Deadline (4905)*	Para.	Alan Ladd-Donna Reed	Nov. 11, '49	87m	Aug. 13	4713	AY	A-2 Good
Chinatown at Midnight (218)	Col.	Hurd Hatfield-Jean Willes	Jan. 19, '50	67m	Nov. 26	98	AYC or AY	A-2 Fair
Christopher Columbus (Brit.) (color) (708)	Univ.	Fredric March-Florence Eldridge	Oct., '49	104m	Oct. 15	49	AYC	Good
Cinderella (color) (094)	RKO	Walt Disney Characters	Mar. 11, '50	75m	Dec. 17	121	AYC	A-1 Excellent
Colorado Territory (824)*	WB	Joel McCrea-Virginia Mayo	June 11, '49	94m	May 21	4617	A	B Good
Come to the Stable (922)*	20th-Fox	Loretta Young-Celeste Holm	Sept., '49	94m	June 25	4657	AY	A-1 Very Good
Conspirator (Brit.)	MGM	Robert Taylor-Elizabeth Taylor	Mar. 24, '50	87m	Feb. 18	197	AYC or AY	A-2 Fair
Cowboy and the Indians, The (184)	Col.	Gene Autry-Sheila Ryan	Sept., '49	70m	Nov. 5	75	AYC	A-1 Good
Cowboy and the Prizefighter, The (color) (956)	EL	Jim Bannon-Don Kay Reynolds	Dec., '49	59m	Jan. 14	154	AYC	A-1 Good
Crime Doctor's Diary, The (109)	Col.	Warner Baxter-Stephen Dunne	June 9, '49	61m	Mar. 26	4550		Average
Cry Murder	FC	Carole Mathews-Jack Lunde	Jan., '50	63m	Feb. 11	189		Fair
DAKOTA Lil (color) (005)	20th-Fox	G. Montgomery-R. Cameron-M. Windsor	Feb., '50	87m	Jan. 28	169		B Good
Dalton Gang, The (4913)	Lippert	Don Barry-Betty Adams	Oct. 21, '49	58m	Jan. 28	(S) 170		A-1
Dancing in the Dark (color) (001)	20th-Fox	W. Powell-M. Stevens-B. Drake	Jan., '50	92m	Nov. 5	74	AYC	A-2 Very Good
Dangerous Profession, A (014)	RKO	Geo. Raft-Pat O'Brien-Ella Raines	Nov. 26, '49	79m	Oct. 22	59	A	A-2 Fair
Davy Crockett, Indian Scout	UA	George Montgomery-Ellen Drew	Jan. 7, '50	71m	Jan. 14	153	AYC	Good
Daybreak (Brit.)	Univ.	Eric Portman-Ann Todd	Not Set	82m	July 9	4673		B Fair
Deadly Is the Female	UA	John Dall-Peggy Cummins	Jan. 21, '50	87m	Nov. 5	74	A	B Good
Dear Wife (4912)	Para.	William Holden-Jean Caulfield	Feb., '50	88m	Nov. 12	81	AYC	A-1 Very Good
Deeds (French)	EL	Bernard Blier-Simone Signoret	Aug., '49	90m	May 14	(Her.) 39		C
Deputy Marshal (4905)	Lippert	Jon Hall-Frances Langford	Oct. 28, '49	72m	Oct. 15	49		A-1 Good
Devil's Henchmen, The (110)	Col.	Warner Baxter-Mary Beth Hughes	Sept. 15, '49	69m	Oct. 29	66		A-2 Fair
D.O.A.	UA	Edmond O'Brien-Pamela Britton	Mar. 11, '50	83m	Dec. 31	137		A-2 Excellent
Doctor and the Girl, The (3)	MGM	G. Ford-C. Coburn-G. De Haven	Sept. 23, '49	98m	Sept. 17	17	A	A-2 Very Good
Don't Take It to Heart (Brit.) (939)	EL	Richard Greene-Patricia Medina	June, '49	90m	Jan. 22	4470	AY	A-1 Fair
Doollins of Oklahoma, The (147)	Col.	Randolph Scott-George Macready	July, '49	90m	June 4	4633	AY	A-2 Good
Down Dakota Way (843) (color)	Rep.	Roy Rogers-Dale Evans	Sept. 9, '49	67m	Sept. 10	10	AYC	A-1 Good
Down Memory Lane (005)	EL	B. Crosby-W. Fields-G. Swanson	Aug., '49	72m	Sept. 17	17		A-1 Very Good
EAGLE and the Hawk (4916) (color)	Para.	John Payne-Rhonda Fleming	May, '50	104m	Feb. 11	186		B Good
East Side, West Side (14)	MGM	James Mason-Barbara Stanwyck	Feb. 10, '50	108m	Dec. 17	122	A	B Good
Easy Living (003)	RKO	Victor Mature-Lucille Ball	Sept. 3, '49	77m	Aug. 20	4722		A-2 Good
Easy Money (Brit.) (962)	EL	Jack Warner-Greta Gynt	Aug., '49	94m	Feb. 12	4493		B Good
Edward, My Son (Brit.) (926)	MGM	Spencer Tracy-Deborah Kerr	June, '49	112m	Apr. 30	4589	A	B Very Good
Everybody Does It (926)	20th-Fox	Paul Douglas-Linda Darnell	Nov., '49	98m	Sept. 3	1	AYC	A-2 Excellent
FALLEN Idol, The (Brit.)	SRO	Ralph Richardson-Michele Morgan	Nov., '49	94m	Oct. 8	41	AY	B Very Good
Farewell to Arms (909)	WB	Henry Hayes-Gary Cooper (reissue)	Dec. 10, '49	78m	Dec. 10	115		B
Father is a Bachelor	Col.	William Holden-Coleen Gray	Feb., '50	84m	Feb. 11	186		Fair
Father Was a Fullback (925)	20th-Fox	Fred MacMurray-Maureen O'Hara	Oct., '49	84m	Aug. 20	4721	AYC	A-2 Very Good
Fence Riders (4946)	Mono.	Whip Wilson-Andy Clyde	Jan. 29, '50		Feb. 18	(S) 199		
Fredlin' Rhythm (252)	Col.	Eddy Arnold-Gloria Henry	Dec., '49	66m	Dec. 17	(S) 123	AYC	A-1
Fighting Kentuckian, The (4902)	Rep.	John Wayne-Vera Ralston	Oct. 5, '49	100m	Sept. 17	18	AYC	A-2 Good
Fighting Man of the Plains (930) (color)	20th-Fox	Randolph Scott-Jane Nigh	Dec., '49	94m	Oct. 15	50	AY	B Good
Fighting Redhead, The (955) (color)	EL	Jim Bannon-Peggy Stewart	Oct., '49	55m	Oct. 8	42		Fair
File on Thelma Jordan (See Thelma Jordan)								
Flame of Youth (816)	Rep.	Barbara Fuller-Ray McDonald	Sept. 22, '49	60m	Oct. 1	34	AYC	A-2 Average
Flaming Fury (812)	Rep.	Roy Roberts-George Cooper	July 28, '49	60m	July 16	4681		A-1 Good
Flying Saucer, The	FC	Mikel Conrad-Pat Garrison	Jan., '50	69m	Jan. 14	154		A-1 Fair
Follow Me Quietly (006)	RKO	William Lundigan-Dorothy Patrick	July 14, '49	59m	July 16	4681	AYC	A-2 Fair
Forbidden Street, The (Brit.) (904)	20th-Fox	Dana Andrews-Maureen O'Hara	June, '49	91m	May 7	4597	A	B Good
Forgotten Women (4813)	Mono.	Elyse Knox-Edward Norris	July 17, '49	65m	July 16	4681		B Average
Fountainhead, The (827)*	WB	Gary Cooper-Patricia Neal	July 2, '49	114m	June 25	4658	A	B Good
Francis (910)	Univ.	Donald O'Connor-Patricia Medina	Feb., '50	91m	Dec. 17	121	AYC	A-1 Excellent
Free for All (901)	Univ.	Robert Cummings-Ann Blyth	Nov., '49	83m	Nov. 5	75	AYC	A-1 Average
Frontier Outpost (263)	Col.	Charles Starrett-Smiley Burnette	Dec. 29, '49	65m	Dec. 17	(S) 123	AYC	A-1
GAL Who Took the West, The (color) (706)	Univ.	Yvonne De Carlo-Chas. Coburn	Sept., '49	84m	Sept. 17	18	AY	A-2 Fair
Gay Lady, The (Brit.) (013)	EL	Jean Kent-James Donald	Dec., '49	96m	Jan. 21	163		Fair
Girl From Jones Beach, The (828)*	WB	Ronald Reagan-Virginia Mayo	July 16, '49	78m	June 25	4658	AY	B Very Good
Girl in the Painting, The (Brit.) (723)	Univ.	Mai Zetterling-Robert Beatty	Aug. 20, '49	90m	July 30	4697	AY	A-1 Very Good
Girls' School (213)	Col.	Joyce Reynolds-Ross Ford	Feb. 9, '50	62m	Feb. 18	(S) 199	AYC	
Glass Mountain, The (Brit.) (012)	EL	Valentina Cortese-Dulcie Gray	Nov., '49	90m	Jan. 7	146	A	Good
Golden Stallion, The (color) (844)	Rep.	Roy Rogers-Dale Evans	Nov. 15, '49	67m	Oct. 29	65	AYC	A-1 Very Good
Grand Canyon (4822)	Lippert	Richard Arlen-Mary Beth Hughes	Aug. 12, '49	65m	Sept. 3	2		A-1 Good
Great Dan Patch, The	UA	Dennis O'Keefe-Gail Russell	July 22, '49	94m	July 23	4689	AYC	B Good
Great Gatsby, The (4820)*	Para.	Alan Ladd-Betty Field	Aug. 5, '49	91m	Apr. 30	4591	A	B Average
Great Lover, The (4909)*	Para.	Bob Hope-Rhonda Fleming	Dec. 28, '49	80m	Sept. 17	17	AYC or AY	A-2 Very Good
Great Rupert, The (019)	EL	Jimmy Durante-Terry Moore	Feb., '50	86m	Jan. 7	145		Very Good
Great Sinner, The (923)	MGM	Gregory Peck-Ava Gardner	Aug. 5, '49	110m	July 2	4665	A	A-2 Very Good
Guilty Bystander	FC	Zachary Scott-Faye Emerson	Jan., '50	92m	Feb. 18	197		Good
Guilty of Treason	EL	C. Bickford-P. Kelly-B. Granville	Feb. 8, '50	86m	Jan. 7	146	A	A-1 Very Good
Gunmen of Abilene (4962)	Rep.	Allan "Rocky" Lane-Eddy Waller	Feb. 6, '50	60m	Feb. 18	197		Good

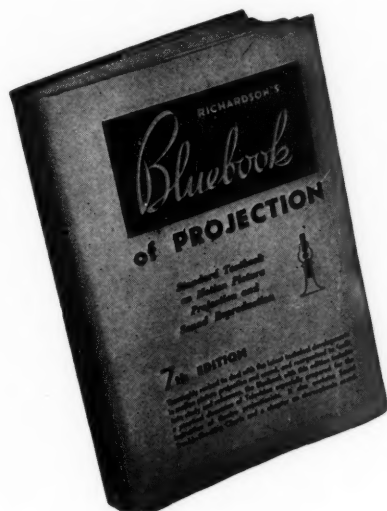
TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		RATINGS		
				(S)=synopsis	Page	Nat'l Groups	L of D.	Herald Review
HAMLET (Brit.) (Spec.)*	U-I	Laurence Olivier-Jean Simmons	Not Set	153m	July 3 Herald(17)	AY	A-2	
Hasty Heart, The (913)	WB	Ronald Reagan-Patricia Neal	Jan. 14, '50	102m	Dec. 10	113	AY	A-1 Excellent
Hatchet Man, The (910)	WB	Edw. G. Robinson-Lor. Young (reissue)	Dec. 10, '49	74m	Dec. 10	115		
Haunted Trails (4843)	Mono.	Whip Wilson-Andy Clyde	Aug. 21, '49	60m	Aug. 13	(S)4715	AYC	A-1
Heiress, The (4821)*	Para.	Olivia de Havilland-Montgomery Clift	Jan., '50	120m	Sept. 10	9	A or AY	A-2 Superior
Hellfire (color) (811)	Rep.	William Elliott-Marie Windsor	June 26, '49	90m	June 11	4641	AY	A-2 Good
Her Man Gilbey (Brit.)	Univ.	Michael Wilding-Lilli Palmer	June, '49	77m	June 11	4641		Fair
Hidden Room, The (Brit.) (011)	EL	Robert Newton-Sally Gray	Oct., '49	93m	Jan. 14	154	A	A-2 Good
Hit the Ice	EL	Bud Abbott-Lou Costello (reissue)	Dec., '49	82m	Feb. 11	189		
Hold That Baby (4817)	Mono.	Leo Gorcey-Huntz Hall	June 26, '49	64m	Aug. 13	4714	AYC	A-1 Good
Holiday Affair (013)	RKO	Robert Mitchum-Janet Leigh	Dec. 24, '49	87m	Nov. 19	89	AYC	A-1 Very Good
Holiday in Havana (217)	Col.	Desi Arnaz-Mary Hatcher	Oct. 13, '49	73m	Oct. 8	(S)42	AYC	B
Holiday Inn (4907)	Para.	Bing Crosby-Fred Astaire (reissue)	Dec. 2, '49	101m	Nov. 19	91		
Hollywood Varieties (4916)	Lippert	Rob't Alda-Peggy Stewart & others	Jan. 14, '50	60m	Jan. 7	146		B Fair
Home of the Brave*	UA	Douglas Dick-Steve Brodie	June 17, '49	85m	Apr. 30	4590	AY or A	A-1 Excellent
Horsemen of the Sierras (163)	Col.	Charles Starrett-Smiley Burnette	Sept. 22, '49	56m	Dec. 3	(S)106	AYC	A-2
House Across the Street, The (902)	WB	Wayne Morris-Janis Paige	Sept. 10, '49	69m	Aug. 20	4722	AYC	A-2 Average
House of Strangers (919)	20th-Fox	Richard Conte-Susan Hayward	July, '49	101m	June 18	4649	A	A-2 Excellent
ICHABOD and Mr. Toad (See Adventures of)								
I'll Be Seeing You	EL	Joseph Cotten-Ginger Rogers (reissue)	Dec., '49	85m	Feb. 18	198		
Illegal Entry (698)	Univ.	Howard Duff-Marta Toren	June, '49	84m	June 11	4641	AY	A-1 Good
Inspector General, The (color) (912)	WB	Danny Kaye-W. Slezak-Barbara Bates	Dec. 31, '49	102m	Nov. 19	89	AYC	A-1 Very Good
In the Good Old Summertime* (color) (932)	MGM	Judy Garland-Van Johnson	July, '49	102m	June 25	4657	AYC	A-1 Excellent
Intruder in the Dust (9)	MGM	David Brian-Claude Jarman, Jr.	Dec. 2, '49	87m	Oct. 15	49	AY	A-1 Very Good
It Happens Every Spring (917)	20th-Fox	Ray Milland-Jean Peters	June, '49	87m	May 7	4597	AYC	A-1 Very Good
It's a Great Feeling (color) (831)*	WB	Dennis Morgan-Jack Carson	Aug. 20, '49	85m	July 30	4697	AYC	A-2 Very Good
I Was a Male War Bride (923)*	20th-Fox	Cary Grant-Ann Sheridan	Sept., '49	105m	Aug. 13	4713	A	B Very Good
JIGGS & Maggie in Jackpot Jitters (4812)	Mono.	Joe Yule-Renie Riano	Sept. 11, '49	67m	Sept. 3	1	AYC	A-1 Good
Joan of Arc (color) (963)*	RKO	Ingrid Bergman-Jose Ferrer	July 29, '50	145m	Oct. 30	4366	AY	A-1 Superior
Joe Palooka in Counterpunch (4808)	Mono.	Joe Kirkwood-Leon Errol	Aug. 14, '49	74m	July 9	(S)4675	AYC	A-1
(formerly Return Bout)								
Joe Palooka Meets Humphrey (4911)	Mono.	Joe Kirkwood-Leon Errol	Feb. 5, '50	65m	Feb. 11	186		A-1 Good
Johnny Allegro (146)	Col.	George Raft-Nina Foch	June, '49	81m	May 28	4626	AY	A-2 Good
Johnny Eager (15)	MGM	Robert Taylor-Lana Turner (reissue)	Dec. 22, '49	107m	Feb. 11	189		
Johnny Holiday	UA	William Bendix-Allen Martin, Jr.	Feb. 18, '50	94m	Dec. 17	122	AYC	A-1 Good
Johnny Stool Pigeon (700)	Univ.	Howard Duff-Shelley Winters	July, '49	75m	July 16	4681	AY	A-2 Good
Jolson Sings Again (color)* (221)	Col.	Larry Parks-Barbara Hale	Not Set	96m	Aug. 13	4713	AYC	B Very Good
Judge Steps Out, The (924)	RKO	Alexander Knox-Ann Sothern	June 11, '49	91m	May 14	4610	AY or A	A-2 Fair
KAZAN (102)	Col.	Stephen Dunne-Lois Maxwell	July 14, '49	65m	June 25	4658	AY	A-2 Very Good
Key to the City (18)	MGM	Clark Gable-Loretta Young	Feb. 24, '50	99m	Feb. 4	178		B Very Good
Kid from Cleveland, The (4901)	Rep.	George Brent-Lynn Bari	Sept. 5, '49	89m	Sept. 10	9	AY	A-1 Good
Kid from Texas, The (color) (911)	Univ.	Audie Murphy-Gale Storm	Mar., '50	78m	Jan. 28	(S)170		A-2
Kiss for Corliss, A	UA	Shirley Temple-David Niven	Apr. 8, '50	88m	Oct. 22	58	AYC	B Very Good
LADY Eve, The (4908)	Para.	Barbara Stanwyck-Henry Fonda (reissue)	Dec. 2, '49	95m	Oct. 8	42		
Lady Takes a Sailor, The (911)	WB	Jane Wyman-Dennis Morgan	Dec. 24, '49	99m	Dec. 3	105	AYC	B Very Good
Laramie (183)	Col.	Charles Starrett-Smiley Burnette	May 19, '49	55m	Oct. 29	66	AYC	A-1 Fair
Lawless Code (4866)	Mono.	Jimmy Wakely-Cannonball Taylor	Dec. 4, '49	58m	Oct. 8	(S)42	AYC	A-1
Law of the Barbary Coast (115)	Col.	Gloria Henry-Stephen Dunne	July 21, '49	65m	July 2	(S)4667		A-2
Law of the Golden West (852)	Rep.	Monty Hale-Gail Davis	May 9, '49	60m	May 28	4627		A-1 Average
Leave It to Henry (4827)	Mono.	Raymond Walburn-Walter Catlett	June 12, '49	57m	May 28	4626	AYC	Good
Lone Wolf and His Lady (123)	Col.	Ron Randall-June Vincent	Aug. 11, '49	60m	Apr. 9	4566		Average
Look for the Silver Lining (color) (829)*	WB	June Haver-Ray Bolger	July 30, '49	106m	June 25	4658	AYC	A-1 Very Good
Lost Boundaries*	FC	Beatrice Pearson-Mel Ferrer	Aug., '49	97m	July 2	4665	AYC	A-1 Very Good
Lost One, The (La Traviata)	Col.	Nelly Corradi-Cino Mattera	May, '49	84m	Apr. 17	4125	AY	A-2 Good
Lost Tribe, The (144)	Col.	Johnny Weissmuller-Myrna Dell	May, '49	72m	Apr. 30	4591		A-1 Average
Love Happy	UA	Marx Bros.-Ilona Massey	Aug. 5, '49	91m	Sept. 24	26	AYC	B Fair
Lust for Gold (145)	Col.	Ida Lupino-Glenn Ford	June, '49	90m	May 28	4625	AY	B Good
MADAME Bovary (931)*	MGM	Jennifer Jones-Louis Jourdan	Aug., '49	115m	Aug. 6	4705	A	A-2 Good
Ma and Pa Kettle Go to Town	Univ.	Marjorie Main-Percy Kilbride	Apr., '50		Feb. 18	(S)199		
Malaya (12)	MGM	Spencer Tracy-James Stewart	Jan. 6, '50	98m	Dec. 3	105	AYC or AY	Average
Manhandled (4817)	Para.	Dorothy Lamour-Dan Duryea	June 10, '49	96m	Apr. 16	4573	A	B Excellent
Man on the Eiffel Tower (color) (069)	RKO	C. Laughton-F. Tone-B. Meredith	Feb. 4, '50	97m	Dec. 24	130	A or AY	Very Good
Mark of the Gorilla	Col.	Johnny Weissmuller-Trudy Marshall	Feb., '50		Feb. 18	(S)199		
Mary Ryan, Detective (214)	Col.	Marsha Hunt-John Litel	Jan. 5, '50	67m	Nov. 12	82	AYC or AY	A-2 Fair
Masked Raiders (012)	RKO	Tim Holt-Marjorie Lord	Oct. 15, '49	60m	Oct. 1	34	AYC	A-1 Fair
Massacre River (AA9)	Mono.	Guy Madison-Rory Calhoun	June 26, '49	78m	Apr. 9	4566	AY	A-2 Good
Masterminds (4819)	Mono.	Leo Gorcey-Huntz Hall	Nov. 27, '49	64m	Jan. 14	154	AYC	A-1 Good
Mighty Joe Young (061)	RKO	Ben Johnson-Terry Moore	July 23, '49	94m	May 28	4625	AY	A-1 Good
Miss Grant Takes Richmond (222)	Col.	Lucille Ball-Wm. Holden	Oct., '49	87m	Oct. 1	34	AY	A-2 Excellent
Montana (color) (914)	WB	Errol Flynn-Alexis Smith	Jan. 28, '50	76m	Jan. 7	145	AYC	A-1 Good
Mother Didn't Tell Me (006)	20th-Fox	Dorothy McGuire-Wm. Lundigan	Mar., '50	88m	Feb. 4	178		A-2 Good
Mr. Belvedere Goes to College (913)*	20th-Fox	Clifton Webb-Shirley Temple	May, '49	83m	Apr. 9	4566	AYC	A-2 Very Good
Mr. Perrin and Mr. Traill (Brit.) (924)	EL	Marius Goring-David Farrar	July, '49	91m	Dec. 25	4434		A-1 Very Good
Mr. Soft Touch (149)	Col.	Glenn Ford-Evelyn Keyes	Sept., '49	93m	Aug. 6	4705	AYC	A-1 Good
Mrs. Mike	UA	Dick Powell-Evelyn Keyes	Dec. 23, '49	99m	Dec. 24	129	A	A-2 Very Good
Mule Train	Col.	Gene Autry-Sheila Ryan	Feb. 22, '50		Jan. 28	(S)170		A-1
My Brother Jonathan (Brit.) (AA13)	Mono.	Michael Denison-Dulcie Gray	June 1, '49	102m	June 4	(S)4634	A or AY	A-2
My Brother's Keeper (Brit.) (964)	EL	Jack Warner-Jane Hylton	July, '49	97m	Feb. 19	4506		A-2 Fair

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My Foolish Heart (052)	RKO	Susan Hayward-Dana Andrews	Jan. 21, '50	99m	Oct. 22	58	A or AY	B	Excellent
My Friend Irma (4903)*	Para.	John Lund-Diana Lynn-Marie Wilson	Oct. 14, '49	103m	Aug. 20	4721	AYC	A-2	Very Good
Mysterious Desperado, The (007)	RKO	Tim Holt-Richard Martin	Sept. 10, '49	61m	Aug. 27	4731	AYC	A-1	Fair
NANCY Goes to Rio (color)	MGM	A. Sothern-J. Powell-B. Sullivan	Mar. 10, '50	99m	Feb. 4	177	AYC		Excellent
Navajo Trail Raiders (868)	Rep.	Allan "Rocky" Lane-Eddy Waller	Oct. 15, '49	60m	Oct. 22	59	AYC	A-1	Fair
Neptune's Daughter (color) (927)*	MGM	Red Skelton-Esther Williams	June, '49	93m	May 21	4617	AY	B	Good
Nevadan, The (color) (228)	Col.	Randolph Scott-Dorothy Malone	Feb., '50	81m	Jan. 28	169	AY		Good
Never Fear (020)	EL	Sally Forrest-Keefe Brasselle	Jan., '50	81m	Jan. 14	154	A	B	Good
No Man of Her Own	Para.	Barbara Stanwyck-John Lund	May, '50		Feb. 18	(S)199			
Not Wanted	FC	Sally Forrest-Keefe Brasselle	July, '49	94m	June 25	4658	AY	B	Fair
OH, You Beautiful Doll (color) (927)	20th-Fox	Mark Stevens-June Haver	Nov., '49	93m	Sept. 24	26	AYC	A-2	Very Good
Oliver Twist (Brit.) (828)	EL	John H. Davies-Robert Newton	Not Set	115m	June 26	(S)4219			
Omoo Omoo (4818)	Lippert	Ron Randall-Devera Burton	June 10, '49	58m	July 9	4673		A-2	Fair
Once More, My Darling (703)	Univ.	Robert Montgomery-Ann Blyth	Aug., '49	94m	July 30	4698	AY	A-2	Good
Once Upon a Dream (Brit.) (942)	EL	Googie Withers-Griffith Jones	Sept., '49	87m	July 9	4673	A	A-2	Good
One Last Fling (831)	WB	Alexis Smith-Zachary Scott	Aug. 6, '49	64m	July 9	4673		A-2	Fair
One Woman's Story (Brit.) (697)	Univ.	Ann Todd-Claude Rains	June, '49	86 1/2m	May 21	4617	AY	B	Average
On the Town (color) (11)*	MGM	Gene Kelly-F. Sinatra-Betty Garrett	Dec. 30, '49	98m	Dec. 10	113	AYC	A-2	Excellent
Outcasts of the Trail (853)	Rep.	Monty Hale-Jeff Donnell	June 8, '49	59m	Sept. 3	2			Fair
Outlaw, The (066)	RKO	Jack Buettel-Jane Russell	Jan. 7, '50	103m	Dec. 31	138		B	Poor
Outside the Wall	Univ.	Richard Basehart-Marilyn Maxwell	Mar., '50	80m	Feb. 11	185		A-2	Good
PAID in Full (4915)	Para.	Robert Cummings-Lizabeth Scott	Mar., '50	105m	Dec. 24	130	A	B	Fair
Palomino, The (color)	Col.	Jerome Courtland-Beverly Tyler	Mar., '50	73m	Feb. 4	178	AYC	A-1	Fair
Passport to Pimlico (Brit.) (010)	EL	Stanley Holloway-Betty Warren	Dec., '49	72m	Oct. 8	41	AYC		Good
Perfect Strangers (917)	WB	Ginger Rogers-Dennis Morgan	Mar. 25, '50	88m	Feb. 18	(S)199			
Pinky* (931)	20th-Fox	J. Crain-W. Lundigan-E. Barrymore	Nov., '49	102m	Oct. 1	33	AYC or AY	A-2	Excellent
Pioneer Marshal (4971)	Rep.	Monte Hale-Paul Hurst	Dec. 24, '49	60m	Jan. 14	154	AYC	A-1	Good
Pirates of Capri	FC	Louis Hayward-Binnie Barnes	Dec. 1, '49	94m	Dec. 10	113		A-2	Good
Place of One's Own, A (Brit.) (961)	EL	Margaret Lockwood-James Mason	Sept., '49	94m	Feb. 19	4506	A	A-1	Good
Please Believe Me	MGM	Deborah Kerr-Van Johnson	Not Set	87m	Dec. 17	(S)123			
Port of New York (009)	EL	Scott Brady-Richard Rober	Dec., '49	79m	Dec. 3	106	A	A-2	Average
Post Office Investigator (815)	Rep.	Warren Douglas-Audrey Long	Sept. 1, '49	59m	Sept. 3	2	AYC		Good
Powder River Rustlers (4961)	Rep.	Allan "Rocky" Lane-Eddie Waller	Nov. 25, '49	60m	Nov. 19	(S)91	AYC	A-1	
Prince of Foxes (929)*	20th-Fox	Tyrone Power-Orson Welles	Dec., '49	107m	Aug. 27	4729	AY or AYC	A-2	Excellent
Prison Warden (209)	Col.	Warner Baxter-Anna Lee	Dec. 8, '49	62m	Oct. 29	66	AY or AYC	A-2	Fair
Project X	FC	Rita Colton-Keith Andes	Oct. 4, '49	60m	Nov. 12	81		A-2	Fair
QUARTET (Brit.) (915)	EL	Basil Radford-Dick Bogarde	May, '49	120m	Feb. 26	4513	AY	B	Very Good
Quicksand	UA	Mickey Rooney-Jeanne Cagney	Mar. 25, '50		Dec. 31	(S)138		B	
RADAR Secret Service (4917)	Lippert	John Howard-Adele Jergens	Jan. 28, '50	59m	Jan. 21	163		A-1	Fair
Range Justice (4855)	Mono.	Johnny Mack Brown-Max Terhune	Aug. 7, '49	57m	July 16	(S)4682	AYC	A-1	
Ranger of Cherokee Strip (856)	Rep.	Monte Hale-Paul Hurst	Nov. 4, '49	60m	Nov. 12	81	AYC	A-1	Good
Reckless Moment, The (223)	Col.	James Mason-Joan Bennett	Nov., '49	82m	Oct. 22	58	AY	B	Very Good
Red Danube, The (4)	MGM	W. Pidgeon-P. Lawford-E. Barrymore	Oct. 14, '49	119m	Sept. 24	25	AY	A-1	Very Good
Red Desert (4914)	Lippert	Don Barry-Tom Neal	Dec. 17, '49	60m	Dec. 31	137		A-1	Good
Red, Hot and Blue (4906)	Para.	Betty Hutton-Victor Mature	Nov. 25, '49	84m	July 2	4666	AYC	A-2	Fair-Good
Red Light	UA	George Raft-Virginia Mayo	Sept. 16, '49	83m	Aug. 27	4731			Fair
Red Menace, The (830)	Rep.	Robert Rockwell-Hanne Axman	Aug. 1, '49	87m	June 4	4634	AY	A-1	Good
Red Shoes, The (Brit.) (color) (Spcl.)	EL	Anton Walbrook-Marius Goring	Not Set	133m	Oct. 23	4357	AY	B	Excellent
Renegades of the Sage (261)	Col.	Charles Starrett-Smiley Burnette	Nov. 24, '49	56m	Nov. 12	(S)82	AYC	A-1	
Riders in the Sky (250)	Col.	Gene Autry-Gloria Henry	Nov., '49	70m	Dec. 17	123	A or AY	A-1	Good
Riders of the Dust (4844)	Mono.	Whip Wilson-Andy Clyde	Nov. 13, '49	57m	Sept. 10	(S)11	AYC	A-1	
Riders of the Range (016)	RKO	Tim Holt-Jacqueline White	Nov. 19, '49	61m	Oct. 29	66	AYC	A-1	Good
Riders of the Whistling Pines (183)	Col.	Gene Autry-Patricia White	May, '49	70m	May 7	(S)4600		A-1	
Riding High (4917)	Para.	Bing Crosby-Coleen Gray	Apr., '50	112m	Jan. 14	153			Good
Rim of the Canyon (186)	Col.	Gene Autry-Nan Leslie	July, '49	70m	Sept. 10	10		A-1	Fair
Ringside (4820)	Lippert	Don Barry-Tom Brown	July 14, '49	63m	July 23	4689		A-2	Good
Roaring Westward (4865)	Mono.	Jimmy Wakely-Douglas Taylor	Sept. 18, '49	55m	July 16	(S)4682	AYC	A-1	
Rope of Sand (4902)*	Para.	Burt Lancaster-Paul Henreid	Sept. 23, '49	104m	July 2	4666	A	B	Good
Roseanna McCoy (051)	RKO	Farley Granger-Joan Evans	Aug. 20, '49	89m	Aug. 20	4722	AY	B	Good
Roughshod (926)	RKO	Robert Sterling-Gloria Grahame	July 11, '49	88m	May 14	4609	A	A-2	Very Good
Rugged O'Riordans, The (907)	Univ.	Michael Pate-Wendy Gibb	Jan., '50	78m	Dec. 17	122	AYC	A-2	Very Good
Rusty's Birthday (211)	Col.	Ted Donaldson-John Litel-Ann Doran	Nov. 3, '49	60m	Dec. 3	(S)106	AYC	A-1	
SALT to the Devil (Brit.)	EL	Sam Wanamaker-Lea Padovani	Jan., '50	120m	Dec. 17	122	A	A-2	Good
Samson and Delilah (color)	Para.	H. Lamarr-V. Mature-G. Sanders	Not Set	128m	Oct. 22	57	AYC or AY	A-2	Excellent
San Antonio Ambush (855)	Rep.	Monte Hale-Paul Hurst	Oct. 1, '49	60m	Oct. 15	50	AYC	A-1	Fair
Sand (See "Will James' Sand")									
Sands of Iwo Jima (4905)*	Rep.	John Wayne-Adele Mara-John Agar	Not Set	109m	Dec. 17	121	AYC	A-2	Excellent
Satan's Cradle	UA	Duncan Renaldo-Leo Carrillo	Oct. 7, '49	60m	Nov. 12	82	AYC		Fair
Savage Splendor (color) (004)	RKO	Denis-Cotlow Expedition	Sept. 17, '49	60m	July 23	4689	AYC	A-2	Excellent
Scarlet Street	FC	Edw. G. Robinson-Joan Bennett	(reissue) Oct., '49	102m	Feb. 18	198			
Scene of the Crime (933)	MGM	Van Johnson-Gloria De Haven	Aug. 26, '49	95m	June 25	4657	AY	A-2	Excellent
Secret Garden, The (color) (2)	MGM	Margaret O'Brien-Dean Stockwell	Sept. 9, '49	92m	Apr. 30	4591	AYC	A-1	Good
Secret of St. Ives (103)	Col.	Richard Ney-Vanessa Brown	June 30, '49	75m	Aug. 13	4714		A-2	Fair
Shadow on the Wall (for. Open Door)	MGM	Ann Sothern-Zachary Scott	Not Set	84m	Nov. 12	(S)82			
Shadows of the West (4842)	Mono.	Whip Wilson-Andy Clyde	July 24, '49	59m	July 30	(S)4699	AYC	A-2	
She Wore a Yellow Ribbon (color) (067)*	RKO	John Wayne-Joanne Dru	Oct. 22, '49	103m	July 30	4697	AYC	A-1	Excellent
Side Street	MGM	Farley Granger-Cathy O'Donnell	Apr. 10, '50	83m	Dec. 24	130	A	A-2	Good
Silent Dust (Brit.)	Mono.	Stephen Murray-Beatrice Campbell	Dec. 29, '50	82m	Oct. 29	65	A	B	Good
Styliner (4823)	Lippert	Richard Travis-Pamela Blake	July 28, '49	60m	Aug. 6	4706		A-1	Good
Slattery's Hurricane (921)	20th-Fox	Linda Darnell-Richard Widmark	Aug., '49	83m	Aug. 6	4705	A	A-2	Very Good
Sleeping Car to Trieste (Brit.) (922)	EL	Jean Kent-Albert Lieven	June, '49	95m	Mar. 26	4549		B	Good

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Song of Surrender (4904)	Para.	Wanda Hendrix-Claude Rains	Oct. 28, '49	93m	Sept. 17	18	AY	A-2	Fair
Sons of New Mexico (185)	Col.	Gene Autry-Gail Davis	Jan., '50	70m	Dec. 31	137			Good
So Proudly We Hail (4913)	Para.	C. Colbert-P. Goddard-V. Lake (reissue)	Mar., '50	126m	Jan. 28	170			
Sorrowful Jones (4818)*	Para.	Bob Hope-Lucille Ball	July 4, '49	88m	Apr. 16	4573	AY	A-2	Excellent
South of Death Valley (164)	Col.	Charles Starrett-Smiley Burnette	Aug. 18, '49	54m	Aug. 13	(S)4715	AYC	A-1	
South of Rio (854)	Rep.	Monte Hale-Kay Christopher	July 22, '49	60m	Aug. 13	4714	AYC	A-1	Average
South Sea Sinner	Univ.	Macdonald Carey-Shelley Winters	Jan., '50	88m	Jan. 7	146	A	B	Fair
Special Agent (4819)	Para.	William Eythe-Laura Elliot	July 22, '49	70m	May 7	4598	AY	A-1	Good
Spring in Park Lane (Brit.) (008)	EL	Anna Neagle-Michael Wilding	Nov., '49	91m	Sept. 24	25	AYC		Excellent
Square Dance Jubilee (4903)	Lippert	Don Barry-Mary Beth Hughes	Nov. 11, '49	79m	Nov. 19	90		A-2	Good
Stagecoach Kid (002)	RKO	Tim Holt-Richard Martin	June, '49	60m	June 18	4649	AY	A-1	Good
Stampede (AA14)	Mono.	Rod Cameron-Gale Storm	Aug. 28, '49	78m	Apr. 30	4589			Very Good
Storm Over Wyoming	RKO	Tim Holt-Richard Martin (trade)	Feb. 1, '50	60m	Feb. 11	186			Good
Story of Molly X, The (902)	Univ.	June Havoc-John Russell	Nov., '49	82m	Nov. 12	81	A	A-2	Very Good
Story of Seabiscuit (color) (907)*	WB	S. Temple-B. Fitzgerald-L. McCallister	Nov. 12, '49	93m	Oct. 29	65	AYC	A-1	Very Good
Strange Bargain (010)	RKO	Martha Scott-Jeffrey Lynn	Oct. 22, '49	68m	Oct. 1	34	AY	A-2	Fair
Stratton Story, The (929)*	MGM	James Stewart-June Allyson	July, '49	106m	Apr. 23	4581	AYC	A-1	Excellent
Stromboli (Ital.)	RKO	Ingrid Bergman-Mario Vitale	Feb. 11, '50					A-2	
Sundowners, The (color) (018)	EL	Robert Preston-Robert Sterling	Jan., '50	83m	Jan. 14	155		A-2	Average
Sun Never Sets, The	Realart	D. Fairbanks, Jr.-Basil Rathbone (reissue)	Sept., '49	96m	Feb. 18	198			
Sword in the Desert (709)	Univ.	Dana Andrews-Marta Toren	Oct., '49	100m	Aug. 27	4729	AY		Excellent
TAKE One False Step (696)	Univ.	Wm. Powell-Shelley Winters	June, '49	94m	June 11	4641	A	A-2	Excellent
Tale of the Navajos (color) (920)	MGM	Native cast	Not Set	58m	Mar. 5	4522	AYC	A-1	Fair
Tarnished	Rep.	Dorothy Patrick-Arthur Franz	Feb. 28, '50		Feb. 18	(S)199			
Task Force (903) (part color)*	WB	Gary Cooper-Jane Wyatt	Sept. 24, '49	116m	Sept. 3	1	AY	A-1	Excellent
Tattooed Stranger, The	RKO	John Miles-Patricia White (trade)	Feb. 1, '50	64m	Feb. 11	189	AYC		Average
Tell It to the Judge (225)	Col.	Rosalind Russell-Robert Cummings	Dec., '49	87m	Nov. 19	90	A or AY	B	Good
Tension (8)	MGM	Audrey Totter-Richard Basehart	Nov. 25, '49	95m	Nov. 19	90	A	B	Fair
That Forsyte Woman (color) (6)*	MGM	Greer Garson-Errol Flynn	Nov. 11, '49	114m	Oct. 22	57	A or AY	B	Excellent
That Midnight Kiss (color) (1)	MGM	Kathryn Grayson-Jose Iturbi	Sept. 2, '49	99m	Aug. 27	4730	AYC	A-1	Good
Thelma Jordan (4910)	Para.	Barbara Stanwyck-Wendell Corey	Jan., '50	100m	Nov. 5	74	A	B	Good
There's a Girl in My Heart (AA16)	Mono.	Lee Bowman-Elyse Knox	Jan. 6, '50	86m	Nov. 26	98	AYC	A-1	Good
They Live By Night (009)	RKO	Cathy O'Donnell-Farley Granger	Nov. 5, '49	95m	Sept. 24	25			Good
Thieves' Highway (924)	20th-Fox	Richard Conte-Valentina Cortese	Oct., '49	94m	Sept. 3	1	A	B	Good
Third Man, The (Brit.)	Selznick	Jos. Cotten-Valli-Orson Welles	Jan. 15, '50	104m	Feb. 4	177		A-2	Excellent
Threat, The (015)	RKO	Virginia Grey-Michael O'Shea	Dec. 1, '49	66m	Oct. 29	65	A	A-2	Good
Three Came Home (007)	20th-Fox	Claudette Colbert-Patric Knowles	Feb., '50	106m	Feb. 11	185	A	A-2	Excellent
Tight Little Island (Brit.)	Univ.	Basil Radford-Catherine Lacey	Not Set	81m	Nov. 19	90	A or AY	A-2	Good
Tokyo Joe (224)	Col.	H. Bogart-A. Knox-F. Marly	Nov., '49	88m	Oct. 15	50	AY	B	Fair
Too Late for Tears	UA	Lisabeth Scott-Don DeFore	July 8, '49	99m	Apr. 9	4565		B	Good
Top O' the Morning (4901)*	Para.	Bing Crosby-Ann Blyth	Sept. 5, '49	98m	Aug. 6	4705	AYC	A-1	Very Good
Tough Assignment (4915)	Lippert	Don Barry-Marjorie Steele	Dec. 24, '49	64m	Nov. 19	91		A-1	Average
Trail of the Rustlers	Col.	Charles Starrett-Smiley Burnette	Feb. 2, '50		Feb. 4	(S)178	AYC	A-1	
Trail of the Yukon (4820)	Mono.	Kirby Grant-Suzanne Dalbert	July 31, '49	67m	Aug. 6	4706		A-1	Fair
Trapped (007)	EL	Lloyd Bridges-Barbara Payton	Oct., '49	78m	Oct. 1	34	AYC	A-1	Very Good
Traveling Saleswoman, The (226)	Col.	Joan Davis-Andy Devine	Jan. 5, '50	75m	Feb. 18	(S)199	AY or AYC	A-2	
Treasure of Monte Cristo (4909)	Lippert	Glenn Langan-Adele Jergens	Oct. 14, '49	78m	Oct. 8	42		B	Fair
Trouble in Texas (064)	RKO	Tim Holt-Richard Martin	Aug., '49		Aug. 13	(S)4715	AYC		
Twelve O'Clock High (004)	20th-Fox	Gregory Peck-Hugh Marlowe	Feb., '50	132m	Dec. 24	129	AYC	A-1	Excellent
UNDER Capricorn (color) (904)	WB	Ingrid Bergman-Joseph Cotten	Oct. 8, '49	117m	Sept. 10	9	AY	A-2	Excellent
Undertow	Univ.	Scott Brady-John Russell-Dorothy Hart	Dec., '49	70m	Dec. 3	105	A or AY	A-2	Good
Unmasked (4907)	Rep.	Barbara Fuller-Robert Rockwell	Jan. 30, '50	60m	Feb. 18	198			Fair
WAKE Island (4914)	Para.	Brian Donlevy-Robert Preston (reissue)	Mar., '50	87m	Feb. 18	198			
Waterloo Road (Brit.) (940)	EL	John Mills-Stewart Granger	Aug., '49	75m	Jan. 29	4478		A-2	Fair
Weaker Sex, The (Brit.) (914)	EL	Ursula Jeans-Cecil Parker	Sept., '49	85m	June 4	4633	AYC	A-1	Good
Western Renegades (4856)	Mono.	Johnny Mack Brown-Max Terhune	Oct. 9, '49	56m	Jan. 14	155	AYC	A-1	Fair
West of Eldorado (4854)	Mono.	Johnny Mack Brown-Max Terhune	June 5, '49	58m	May 7	(S)4600		A-1	
When Willie Comes Marching Home (003)	20th-Fox	Dan Dailey-Corinne Calvet	Feb., '50	82m	Jan. 7	145		A-2	Excellent
Whirlpool (002)	20th-Fox	Gene Tierney-Jose Ferrer-Richard Conte	Jan., '50	97m	Nov. 26	97	A	B	Very Good
White Heat (901)*	WB	James Cagney-Virginia Mayo	Sept. 3, '49	114m	Aug. 27	4729	AYC	B	Excellent
Will James' Sand (color) (918)	20th-Fox	Mark Stevens-Coleen Gray	July, '49	77m	Apr. 30	4590	AYC	A-1	Very Good
Without Honor	UA	Laraine Day-Franchot Tone-Dane Clark	Oct. 21, '49	69m	Nov. 19	90	A	B	Good
Wolf Hunters (4821)	Mono.	Kirby Grant-Jan Clayton	Oct. 30, '49	70m	Oct. 8	(S)42	AYC	A-1	
Woman Hater (Brit) (701)	Univ.	Stewart Granger-Edwige Feuillere	July, '49	69m	Sept. 3	2			Fair
Woman in Hiding (906)	Univ.	Ida Lupino-Howard Duff	Jan., '50	92m	Dec. 17	121	A or AY	A-2	Very Good
Woman on the Hall, The (Brit.) (960)	EL	Jean Simmons-Ursula Jeans	Aug., '49	93m	Jan. 29	4478		A-2	Very Good
Woman on Pier 13, The (008)	RKO	Laraine Day-Robert Ryan	Jan. 14, '50	73m	Sept. 24	26	AY	A-2	Good
(formerly I Married a Communist)									
Wyoming Bandit (866)	Rep.	Allan "Rocky" Lane-Eddy Waller	July 15, '49	60m	July 30	4698	AYC	A-1	Fair
YELLOW Cab Man	MGM	Red Skelton-Gloria De Haven	Apr. 7, '50		Feb. 18	(S)199			
Yes Sir, That's My Baby (color) (705)	Univ.	Donald O'Connor-Gloria De Haven	Sept., '49	82m	Aug. 13	4713	AYC	A-1	Good
Young Daniel Boone (color) (4902)	Mono.	David Bruce-Kristine Miller	Feb. 26, '50		Dec. 31	(S)138			
Young Man With a Horn (916)	WB	Kirk Douglas-Lauren Bacall	Mar. 11, '50	112m	Feb. 11	185			Very Good
Younger Brothers, The (color) (823)	WB	Wayne Morris-Janis Paige	May 28, '49	77m	May 7	4597		A-2	Good
You're My Everything (color) (920)*	20th-Fox	Anne Baxter-Dan Dailey	Aug., '49	94m	July 2	4665	AYC	A-1	Very Good
ZAMBA (004)	EL	Jon Hall-June Vincent	Sept., '49	75m	Oct. 15	50	AYC	A-1	Fair

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